







ARCADIA WOMAN'S CLUB

The Drama Section Presents
"Aaron Slick of Punkin Crick"
 A COMEDY IN THREE ACTS

Friday Evening, May 24, 1946
 at eight o'clock
 Club Auditorium

Admission 42 cents Federal Tax 8 cents Total 50 cents

ARCADIA WOMAN'S CLUB
Aaron Slick of Punkin Crick

A CLEAN RURAL COMEDY

in Three Acts

by Lieutenant Beale Cormack

directed by

Margaret Talcott

Friday, May 24, 1946 at eight o'clock

CAST

Aaron Slick..... Harry Russell
 Mr. Wilbur Merridew..... Roger Miller
 Clarence Green..... Ray Young
 Mrs. Rose Berry..... Dorothea Gamroth
 Gladys May Merridew..... Mary Young
 Litter Sis Riggs..... Marian Bennett
 The Girl in Red..... Diana Tupper
 and Hotel Guests

Act I

Mrs. Berry's Kitchen on an Oklahoma Farm

Act II

Same Scene, later in afternoon

Act III

A Chicago Cabaret, a year later

SPECIALTY NUMBERS

Tyroleans..... Cappy and Drew Froelick
 Double Strut..... Sandra Tyson, Verjean Mitchem
 Eccentric Dance..... Billie Hooks
 Songs..... Diana Tupper
 Stage Manager..... John De Merq
 Properties..... Lillian Ross
 Wardrobe..... Emma Rogers
 Music..... Florence Anderson

Shaw's Wit Challenge to Filmgoers

BY PHILIP K. SCHEUER

"Caesar and Cleopatra" offers a new kind of adventure in cinema. It is often magnificent as a spectacle; but it is also George Bernard Shaw, and Shaw means comedy. And Americans have always been leery of comedy in their "costume pictures"—unless it is outright burlesque like Bob Hope's "Monsieur Beaucaire."

The Technicolor production at the four Music Halls isn't burlesque or even satire as we know it. I would call it the Roman equivalent of an English drawing-room comedy. It is shot through with witty sayings, yet the audience yesterday laughed at few of them. I imagine the pageantry overawed them; I know much of the plot puzzled them. It puzzled me, anyhow.

Like Play in Theater

One reason for this is that time has one dimension in life, another on the stage and still another on the screen. "C. and C." has been photographed with a mobile enough camera but its tempo remains that of the stage. The play contains speeches of wisdom and great beauty, but midway through too many of them one is conscious that they ARE speeches and the thread blurs or is lost.

Every movie scene has its breaking point. What that point is, when it is reached, may well be the concern of Gabriel Pascal if he intends to persist in bringing Shaw to the films—as he certainly does.

The story deals with Julius Caesar's conquest of Egypt—and its beautiful queen, Cleopatra. His conquest of the queen is, in Shaw's version, military rather than romantic, although obviously Cleo is willin'. His conquest of Egypt is complicated by the fact that not only Egyptians but Romans as well are split into rival factions.

Quick Recovery

I grasped the general idea of this, but confess to being bemused during the middle section. Toward the end, when things began to pop, I sat up and took a lively interest in events. However, the final desert battle between Caesar and the Ptolemy-Achillas faction is told in a disappointingly brief montage and has none of the irresistible sweep of the assault in "Henry V."

"Brilliant" seems to me safely the word for the playing of Claude Rains as Caesar and Vivien Leigh as Cleopatra. Rains' (and Shaw's) Caesar is not the conventional conqueror, but a man whose strength of character is rooted in his humility and who would govern "without punishment, without revenge and without judgment." The conflicts within the play arise when others, friend and foe alike, violate this—to Caesar—inflexible principle.

Almost literally, Rains makes this Caesar grow in stature before one's eyes.

Thinner Scarlett

Miss Leigh's Queen—girl and woman—is of many moods. Her coquetry, her teasing, recalls a provocative quality all but lost to the screen of late years—well, practically since her Scarlett O'Hara. Definitely, she can act; the humanness comes through, despite the bizarre trappings. But she has lost weight alarmingly.

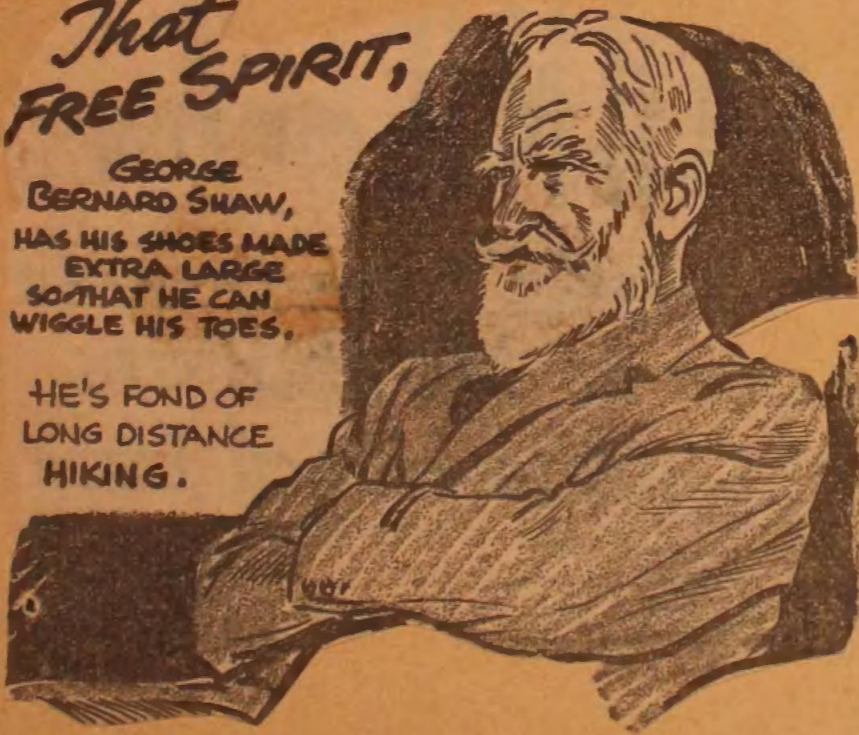
The general excellence of the cast is emphasized by Flora Robson as the Queen's slave; Stewart Granger (Appollodorus), Anthony Harvey (the boy Ptolemy), Francis L. Sullivan (Pothinus), Basil Sydney (Rufio), Cecil Parker (Britannus), and Raymond Lovell (Lucius Septimus.) Renee Asherson, the Princess of "Henry V," has a bit as Iras.

Many individual color shots are lovely, but the matching is uneven. The score is by Georges Auric. Pascal produced and directed and "G. C. F." (i.e., J. Arthur Rank) presents this United Artists release.

That FREE SPIRIT,

GEORGE BERNARD SHAW, HAS HIS SHOES MADE EXTRA LARGE SO THAT HE CAN WIGGLE HIS TOES.

HE'S FOND OF LONG DISTANCE HIKING.



Clara Morris Hostess To Group at Brunch

Waffles and sausage were served by Clara Morris to members of the drama department of the Woman's Club when they met for brunch at her home on North Santa Anita avenue last Monday. Ethel Prentress, chairman, presided at a short business meeting. A wonderful day was reported by the following: Louise Dressler, Mary Young, Eva Young, Mildred Kennett, Emma Rogers, Alice Moss, Caroline Gantner, Bobby Kennedy, Caroline Gamroth, Davett Green and Ethel Prentress and Clara Morris.

Mrs. Timerhoff Honored by Woman's Club

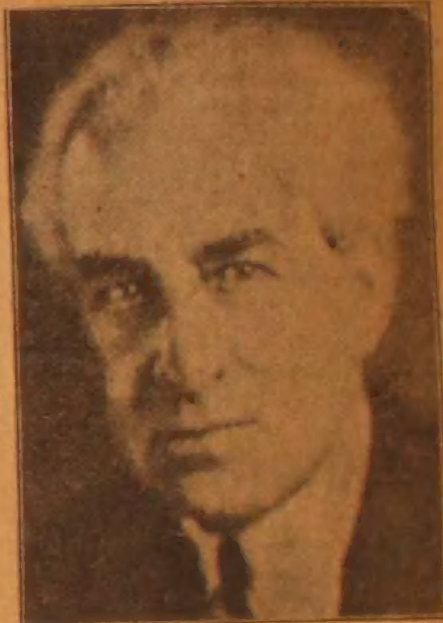
Mrs. E. E. Timerhoff, "Timmie," to her countless friends, shed tears of joy at the first meeting of the Arcadia Woman's Club when she was presented with a life membership in the club. This is the first instance that the club has bestowed such an honor, and it did so in an unanimous vote of the membership in appreciation of "Timmie's" years of devoted service to the club.

"Timmie" has had 41 years of California activities, and they included free lance writing, interviewing movie stars of yesterday, among whom were Reginald Denny and Nazimova. She wrote a column and feature stories for the Examiner and papers in the middle west, wrote verse for greeting cards, created gowns, wrote for magazines and arranged broadcasts over KFI and KHJ.

She wrote three songs during World War I, that were published. Among the celebrities Mrs. Timerhoff met in her colorful career were Charles and Kathleen Norris, Will Durant, Edgar Guest, Eleanor Glynn and Munroe McIlosh. One of her dearest possessions is a note written to her by Ella Wheeler Wilcox, and a note from Teddy Roosevelt and Mr. and Mrs. Coolidge.

She was one of the founders of the California and Landmarks Section of the Arcadia Woman's Club, and has always played an active part in the section's activities.

One of the high spots in her memories is a trip to Alaska with her husband. They traveled the coast route to Seattle, then through the inland passage on the "Queen." Wherever she traveled "Timmie" carried her Corona, to make notes of interesting places and events and pass them on through the newspapers.



CHANNING POLLOCK

Noted Author Dies at New York Home

SHOREHAM, N. Y., Aug. 17. (U.P.)—Channing Pollock, 66, noted author, playwright and dramatic critic, died at his summer home here today of a cerebral hemorrhage.

Pollock had been in good health until Thursday when he began feeling ill, friends said.

Wife Died in March

His daughter, Helen, was at his bedside when he died at about 3:30 p. m. today.

Pollock's wife, the former Anna Marble, died last March 31.

Pollock, a native of Washington, D. C., began his career in 1895 as a dramatic critic for the Washington Post after graduating from Colgate University.

He then went into public relations work, being press agent for William A. Brady and the Shubert Brothers, New York theatrical producers, until he retired from that activity in 1906 to devote his time to dramatic writing.

Score of Plays

While authoring a score of plays and writing several books on the theater and theatrical figures, Pollock also was dramatic critic of various magazines.

Among his best-known plays were "A Perfect Lady," "A Game of Hearts," "The Enemy," "The Grass Widow," "Mr. Moneybags," "The Sign on the Door" and "The Fool."

Pollock lectured extensively. More recently, he was actively engaged in radio work and wrote a weekly column for the Hearst American Weekly.

'I Shall Be There'

Just a few weeks before his death, Channing Pollock, well-known dramatic writer, related to a little group of four men the following touching incident: A few months before her death, my wife, Anna, knowing that she would not live much longer, mentioned it to me one day. I told her she must not leave me and that I would be lost without her.

"With a smile she answered, 'What makes you think I am going to leave you? I shall be nearer than ever. Someday you will be sitting at your desk, writing. You will stop and you will begin to grope for just the right word or the right combination of words to say the thing that will be in your heart. Then something will guide your hand to write just that word or group of words and that something will be me. I shall be there, helping you, as I have been all through the years.'"

Introducing

THEATRE AMERICANA

Altadena's Community Players

THEATRE AMERICANA, a non-profit corporation, opens its eleventh year with this 1946-47 season. In an effort to develop the creative arts, the theatre produces original plays of American background and history; provides opportunity for expression and experience in the field of the theatre and allied arts; and encourages new talent in these fields. With community cooperation, Theatre Americana will continue to furnish entertainment appealing to varied interests, of accepted high standard.

PRODUCTIONS

THEATRE AMERICANA produces five plays a season—mostly light comedy, with some drama and a melodrama at the end of the year. Why not become a member of Theatre Americana and attend the productions regularly? You can indicate your continuing interest and concrete support by buying a \$5.00 membership, for which you receive a book of six tickets for the 1946-47 season. This is a saving of 20 per cent over the price of single tickets. Here is your opportunity to pay off social debts by staging a theatre party at one performance with the purchase of a book of six tickets. The book will be honored at any ensuing performance.

FREDERICK WARDE PRIZE

THEATRE AMERICANA offers a \$100 prize for the best regular length play produced each season. The play must be of the American scene and not previously produced by professionals. Annual deadline February first. This prize is offered in honor of the late Frederick Warde, the great Shakespearean actor whose granddaughter is an active member of the theatre.

THEATRE AMERICANA

W. D. Davies Building at the top of Lake Avenue, Altadena

1946-47 Production Dates

December	5, 6 and 7
February	6, 7 and 8
April	3, 4 and 5
June	5, 6 and 7

SY 7-17 03
SY 4-6 524



Frank Fay as the steady drinking man in "Harvey".
 Joe E. Brown brought it to the Western States and is now playing it in Chicago.
 When the comedy about Dowd, Elwood P. and his rabbit friend arrived on
 the New York stage, the season had already had more than the average number of hits.
 There had been "I remember Mama", "Anna Lucasta", "Bloomer Girl", "Song of
 Norway, and Soldiers' Wife".

"Harvey" opened as a major triumph. It was obviously a box office bonanza,
 and its qualities of whimsy were off the beaten Broadway path: and
 the casting of Frank Fay as Elwood was a "natural" such as seldom
 happens in an actor's lifetime. The history of Fay himself lent color
 and interest to the play - for here was a comeback story; the story
 of an actor who had lost both fortune and fame through his own
 mistakes and who reformed.

delight at Mr. Fay's success was heartwarming to the public.
 Fay was always a little puzzled at his having been "discovered"
 this late date, since as a young man he had begun
 in the theatre.

It was also a triumph for its producer, Brock Pemberton,
 assistance. Mary Coyle Chase, wife of R. D. Chase, city editor
 of News, had written a play titled "Now again done it".
 Pemberton had produced it. The play was a rapid failure,
 so he gave up playwriting. When she finished another one,
 he sent it to Pemberton. He liked it - although, as he has
 said, the story of a mildly but permanently ignored fellow
 actor's best friend didn't bite it. His wife read the
 manuscript. Antoinette Perry, read it and came forth with
 the idea that he was going to do the play anyway, and
 she was mailed between him and the author in
 the actors who read "Pooka" and turned it down.
 Until a friend in San Francisco suggested
 conversation Fay was engaged for the part, without
 a reading for the managers. It was everybody agreed,
 of Josephine Hull for the role of Elwood's distraught sister.
 In Boston it had been renamed "Harvey". That being
 so, which was Elwood Dowd's companion. But to make
 fortune played in Boston in which Harvey was made
 it was not funny that way, so Pemberton more or less
 his play was awarded the Pulitzer prize as the best
 in New York in 1944.

Both the play "Harvey" was reviewed by Helen Miller
 and actually saw the play "Harvey".
 of the Drama Section, held at the home of
 Rose, in July, 1946.

THE MEXICAN PLAYERS PRESENT: "Serenata Tapatia"

BY CHARLES A. DICKINSON



JUNE 12 to JULY 20

WED. THURS. FRI. SAT. at 8:30, WED. AND SAT. at 2:30

PADUA HILLS THEATRE

CLAREMONT CALIFORNIA

Britisher to Play Roosevelt

Godfrey Tearle
Here to Portray
Late President

BY JOHN L. SCOTT

Godfrey Tearle, 61, first president of British Actors Equity, vice-chairman of the London Theater Council, and distinguished actor of the English stage for half a century, finally has capitulated to the lure of Hollywood films. Recently arrived in the cinema capital and ensconced in a newly built hotel—without room service—Mr. Tearle is now playing the role of Franklin Delano Roosevelt in M.G.M.'s atom bomb feature, "The Beginning or the End."

How did this bellwether of the British footlights happen to accept an assignment of portraying the 31st President of the United States?

Journeyman Actor

"I'm what I would call a journeyman actor," said Mr. Tearle, who in make-up bears a striking resemblance to the late President. "And I imagine it was because of Raymond Massey's recommendation that I was quickly bundled off to America. For some time Mr. Massey and I have talked about doing a sketch—he as Lincoln and I as Roosevelt—wherein the two meet in the after-world. This trip is undoubtedly the result of our talks."

"Anyway, I was living a quiet life in my Cornwall home, having temporarily retired after several years of entertaining troops, when they gave me the job and packed me off."

No Fears Felt

In regard to the controversy over Lionel Barrymore portraying F.D.R., Mr. Tearle says he knows only what he has read and isn't particularly interested. He hasn't met any members of the Roosevelt family yet, though he would like to.

The tall, spare-framed actor

has no trepidation about taking the role. "A journeyman actor is a man who has earned his spurs over the years playing all types of parts," Mr. Tearle explained. "I don't make speeches in my characterization and because most of the people of this country knew Mr. Roosevelt only by his voice and visage, I can act and talk as

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JOURNEYMAN ACTOR — Godfrey Tearle, brought to Hollywood from quiet English country life, so describes self. He will enact Roosevelt role denied Barrymore.

Rooseveltian Role Goes to British Actor

Continued from First Page

any man would in his private life, and how many persons would or could contradict?

Born in New York

"Besides that," he continued, "Americans, who know very little of the English stage, won't feel that a professional Thespian is doing the part which would not be the case if a regular Hollywood cinema player appeared."

After 50 years of continuous acting duty in England, the Continent, Africa and two appearances in New York in "Carnival" and "Flashing Stream," Actor Tearle feels he's a sort of "international complication." It seems he was born in New York of English parents in 1884, but at that time they didn't keep birth certificates, so he's now not sure whether he's a British subject or an American citizen.

Salaries Here Amaze

"I fought with His Majesty's forces in World War I," Tearle said, "and during the late conflict I entertained troops under new passports, British and American. However, I now have only the British passport."

Like many another veteran of the footlights, Mr. Tearle is amazed at Hollywood film salaries. "Why, they make as much in a week as we used to make in a year playing the best in stage fare," he exclaimed. "And

these tremendous homes with swimming pools, etc., are truly amazing."

The player, who started with his father's Shakespearean company when he was 9 years of age, and whose biography in "Who's Who in the Theater" runs for three pages, doesn't hold with this movie acting, particularly.

Misses His Audience

"It never has and never will hold the fascination for an actor that the stage does," he said.

"I will gladly admit that 'ham' is my middle name, but on the stage, and especially in the classics, one must make use of his body to project the meaning of the lines. In the movies one raises an eyebrow, whereas behind the footlights one uses his head, his arms and legs."

Would Godfrey Tearle consider a Hollywood contract?

"That remains to be seen," he cautiously said. "But I don't think the cinema and the stage should be mixed. A man should do one or the other."



BERT WHEELER
He's Harvey Now

a very pleasing "Harvey" at the reached Chicago with his company in that unique drama and settled down for a stay which should continue all winter. Meanwhile, Bert Wheeler has stepped into the title role with the original "Harvey" company in New York, while Frank Fay, who created the part, is on vacation. Fay is passing this vacation in, of all places, Hollywood! There are still 19 shows going in New York, despite the dog days. The only new one is "Maid in the Ozarks" which finally braved metropolitan audiences after touring the hinterland for five years. Even the producer, Jules Pfeiffer, says it's punk; so did the New York critics, unanimously. The public agrees—it is flowing into the theater, in capacity, to see just how bad.

MARGARET WEBSTER daughter of Dame May Whitty, and Eva La Gallienne are two of the leading spirits in a group which will establish an American Repertory Theater. They will produce the plays of all countries which reveal the profounder aspects of society. Public subscriptions to support the movement will amount to \$300,000. The first season six plays will be produced, three different ones being presented each alternating week. The companies will tour America from coast to coast.

In 1661, the first woman appeared on the English Stage.

Ethel Barrymore from now on will act only on the screen. She was the last member of the famous trio to hold out. But pictures have finally won her over completely. She's signed a long-term with David Selznick. Her first will be the role of Lady Harfield in "The Paradine Case" with Gregory Peck and Ann Todd. It's an Alfred Hitchcock special. Ethel said to me, "I'll always have a special place in my heart for the theater, but I do think I've earned an easier life than one-night stands." Well, so do we, and we're delighted.



SINISTER—The word for Actress Judith Anderson who portrays a role similar to her outstanding role as Mrs. Danvers in "Rebecca" in her latest picture, "The Diary of a Chambermaid" currently at the four Music Hall Theaters. Film stars Paulette Goddard and Hurd Hatfield are featured.

A LITTLE ROOM

By ALICE BASKIN

"I am a shadow, existing in a dream, everything that was, everything that I once knew is gone, burned, mutilated."—Sonia Boishkowsky. (Formerly of the Berlin Theatre.)

There is in Germany today a new form of theater—a drama born out of black misery, so darkly evil in its revolting horror one wonders how either actors or audience can endure to rekindle the searing flame of memories that, ten years ago, no sane mind could have accepted as possible to human experience. In "The New York Times" of Sunday, June 30, Joseph Wolhandler tells of the Bergen-Belsen Players. These are a troupe of "Kazet," of concentration camp actors, who by some miracle of spiritual power, or superhuman measure of endurance, survived the Nazi extermination centers, and now recreate for their audiences, still homeless, still "displaced," still held under surveillance, the infamous, ineluctable sufferings they shared in common.

For, during those Gestapo-ridden years, "despite the banning of all non-Aryan cultural activities," Mr. Wolhandler writes, "small groups of actors would gather when the lights were out and surreptitiously perform for their fellow inmates. The crowded barracks room served as their stage, and the audience huddled together on the triple-tier barrack bunks in the semi-darkness. The windows having been masked with blankets, these unconquerable men and women, as desperately starved for hope as for physical nourishment, would take heart of grace to sing folk songs, dance folk dances, or even remember and re-enact parts of the plays they had been used to appear in. "Wearing the striped prison garb with the yellow star of David pinned over their hearts, they would all hum in unison as one or two actors took the center of the stage to perform."

After liberation it was these same actors, or those of them who still lived, who formed themselves into the Concentration Camp Theater, directed by Samuel Feder, formerly associated with Max Reinhardt and Erwin Piscator. Having endured the unendurable together, they, above all others, must understand the tragic need for healing, for spiritual consolation of audiences they refuse to cheapen by any show of softness or evasion. Indeed, the quality that most impresses American correspondents who have attended a performance of the displaced persons theater, is the agonizing, unblinking realism of its programs. "Scenes with flames reaching out onto the stage depicting Jews being led to the crematorium, or showing Germans crushing the skull of a child, are commonplace," reports Mr. Wolhandler. It would be as out of place to applaud such a performance as to applaud the inspired passion of Hebrew poets and prophets calling down the wrath of God on the enemies of Israel. Often, indeed, an audience of 3000 will break into hysteric tears and wailings throughout a production. For the theater to these broken remnants of once well-placed, prosperous, respected men and women, is something much more than entertainment. It is the symbol of their will to resurrection, to rebuild out of the ashes of Europe their age-old, incorruptible, racial culture. Also the theater is their medicine, the emotional release of deep-frozen endurance, thawing the heart and strengthening the spirit to renewal of endeavor.

BILL HENRY

ALEXANDRIA (Va.)—Of a Saturday night nowadays there's a 20th century atmosphere here that's just a little remindful of the days, a couple of centuries ago, when this town was considered a great port. Such places as Gadsby's Tavern resounded to the oaths of sailors and cavaliers.

ATMOSPHERE—There are soldiers from Ft. Belvoir, marines from Quantico, government workers from the Pentagon or the naval torpedo factory milling about the streets, the more or less modern counterparts of the less numerous gentry who were there when the town was young. This, you know, is a town full of history. You can visit Christ Church and see the pews occupied by George Washington and Robert E. Lee, you can have a good dinner at the Old Club, part of which was a clubhouse used by Washington and his friends. You can visit Carlyle House where, some people say, the American Revolution was born.

Over Burbank Way a new organization has been formed, one that we feel bears watching. It all began when Lt. W. L. Dixon of the Burbank Juvenile Bureau decided that something concrete must be done about the rising juvenile delinquency. Believing that a country with the intelligence and culture of ours can solve this problem, he founded the Sterling Club.

The Club is designed to fill the need of good wholesome recreation for boys and girls, near the home, and under community supervision. Just a sample of its plans for July give a good idea of its purpose: Rehearsals and production of "My Sister Eileen" by the Burbank Powderbox Players, free movies, beach parties, craft groups, baseball games, and dances for teen-agers.

The Sterling Club is striving to place a playground about every four blocks, to comply with the recommendation of the National Playground Association. Its record is a fine one, for it has installed 7 parks in 7 months!

If your neighborhood wants a club or playground, the first step is to find at least 10 neighbors who can see the need. Then call a meeting and an officer of the Club will come to help you form a new one. Once the club is formed, it will be officered by the folks who live around you. The site for the playground is leased or borrowed and work can begin in good neighborly fashion, with the fathers digging a few post holes on Sundays, the mothers supervising the parks, and everyone contributing ideas and advice.

Each Group runs its own business, plans its own activities with the backing of a fast growing organization that is rapidly becoming known throughout the country as an independent organization that can do things for you and yours. In our opinion, the Sterling Club not only bears watching, but should be given our wholehearted support.

HISTORY—And, of course, if you happen to be in this town the right time of year, you can be carried straight back a couple of centuries by the Little Theater players of Alexandria. They've thought up an idea that is really a lot of fun. They put on an 18th century play in 18th century style in an authentic 18th century tavern and it's good fun even if it is highly unlikely that they will seriously threaten the supremacy of the Old Vic Repertory group. The play is "The Lying Valet" and they have a withered clipping from the Maryland Gazette of June 18, 1752, saying that this play was performed at Annapolis, one of the first theatrical performances in America.

ACCESS—It's not difficult to get here even though you may be one of those lowly pedestrians patronizingly referred to by silk-stockinged New Dealers as a "common man." You just get on a bus in front of the old postoffice in Washington and ride to the bus terminal in Alexandria, 20 or 25 minutes away. From the bus terminal you just walk down the block to the corner of Royal and Cameron Sts. and there you are at Gadsby's Tavern.

TAVERN—The old tavern itself was built way back in the 1700's and an annex was added on the corner in 1792. The two, combined, were used at times as George Washington's military headquarters, and Lafayette, John Paul Jones and Baron De Kalb are among the famous persons who visited this spot which, in its day, compared favorably with the best "public houses" in Europe. It is into this atmosphere of almost two centuries ago that you walk. You are greeted outside the door by two youngsters in Colonial costume who bow with Old World politeness and offer to tether your horse for you.

WELCOME—Inside the door you are greeted by a long line of hostesses, also in Colonial costume. One asks your name, takes you to a bewigged and pantalooned innkeeper seated at the old inn office, and he assigns a young girl to escort you to the ballroom upstairs, the same room in which George and Martha Washington entertained. There a costumed lackey thumps authoritatively with his staff and announces, "Mister and Mistress Henry," and you are escorted to a seat. Above, on a small balcony two fiddles and a flute provide music. "Gen. and Mistress Washington," in full costume, appear and enjoy the show with you.

PERFORMANCE—"The Lying Valet," by David Garrick, is chiefly interesting for its antiquity, its bawdy humor and its "asides" spoken to the audience. But the atmosphere, the furniture, the costumes, the candlelighting and even the intermission punch are all authentic. They say the play was first produced by Garrick at Goodman's Fields in 1764 and later went to Drury Lane. It was performed by traveling companies in many taverns in this country and it's a nice job, the Alexandria Little Theater players do, of making those old days live again.

Playhouse Festival Starts

'Her Own Way' Shows How Far U. S. Drama Has Come

By ROBERT O. FOOTE

Clyde Fitch invaded Pasadena Playhouse last night, for the first volley of an eight-weeks attack. It promises to be a confusing two months for drama patrons: the oldsters indulging in a nostalgic orgy, the youngsters wondering how the

old folks ever could have been so transparent and sentimental. The first offering of the current Mid-Summer Festival is "Her Own Way," far from the best of Clyde Fitch but still representative enough to forecast what is to follow. It brings evidence of how far American dramaturgy has advanced in 40 years, from obviousness toward maturity and subtlety.

"Her Own Way" means for a highbred girl of wealth to hold out for her true love, against the apparent best interests of her family. She is beset by a ruthless suitor who is willing to ruin herself and all her relatives, financially, in order to get her. He is even cad enough to connive that her true love shall not propose to her, before he goes off to fight in the Philippines. Eventually she does have her own way, the true love comes

home to claim her, the persistent fellow turns out to be a bad sort after all and everybody is happy.

Ellanora Reeves is radiant as the heroine. Onslow Stevens is seen in a rather unfamiliar aspect—a red wig and a sinister manner. He does them both justice. Tom Charlesworth is noble as the hero; Allan Hubbard suitably weak as the speculating brother; Gene Knudsen quite odious as his disagreeable wife and Carolla Farris amusing as the grandmother. Three splendid child actors are seen, Gary Armstrong, Lex Hunsicker and Patsy Bell. Others aiding the action are Will Scholz, Patricia Reid, Murray Garnett and Adnia Rice.

John Richard Kerr directs the old piece into a zestful tempo that makes the most of its often sparkling dialogue, which contains a number of verbal nifties that pass even today as wisecracks.

Full-Length Film on Life Of Christ Planned By Vicar

"The time has come to tell the story of Christian life in the films, and particularly badly needed is a full-length film of the life of Jesus," the Rev. Brian Hession, spirited young rector of Holy Trinity Church, Aylesbury, England, said here yesterday.

The Rev. Mr. Hession, who will speak over KPPC at 10 a. m. today, is visiting the Southland in an effort to spur motion picture studios into more authentic films of Christian life. "The films are now concerned too much with the externals of religion, rather than giving the

complete picture of religion as it truly is," he declared.

Directs Cathedral Films

With 15 years' experience in making religious films, the rector is in Hollywood now directing pictures for Cathedral Films, a non-commercial company which supplies Bible films to churches and religious organizations. These pictures are particularly designed for children but have been well-received by adults.

The Rev. Mr. Hession is consulting with Hollywood producers on the filming of his script, "The Hand That Drove the Nails," based on the novel of the same name.

He is also interested in establishing a liaison office for encouragement of religious and cultural influences in motion pictures. He pointed out that there are three major religious films being produced where it would be advisable to have sound technical advice.

The rector, who will return shortly to England, is also raising a fund of \$50,000 in order to complete Bible stories scheduled for production by Cathedral Films. Pasadenans interested in assisting the program may reach Rev. Mr. Hession at All Saints' Rectory, Beverly Hills.

Other Talks Here

The rector will also be heard today at First Baptist Church at 11 a. m. He will speak again over KPPC at 8 o'clock tonight on "Problems of Human Happiness."

His final talks here will be before the All Saints' Congregation at 11 a. m. Aug. 18 and over KPPC at 8 p. m. on the same day.

By ALICE BASKIN

*Of a Dream Come True
You call dreams fragile? Our im-
perishable
Heart-deep desires, wing-released,
air-free!
Most men, for self; a few dream
selflessly,
High visions conjured from a world
half blind,
Lest beauty be forgotten of man-
kind.*

It's Midsummer Festival time again at the Playhouse; and this, the twelfth consecutive season, already more than half run-out, is given over to celebrating the name and fame of Clyde Fitch. In the eight once top-o'-the-fashion plays presented in our Pasadena drama parade you get not only a revival of the Fitch legend but a revival of a notable period of New York theatrical life; indeed, it does not seem too much to say, a revival of a vanished era of American thinking and feeling and daily habits of behavior. For no playwright could have been as popular as Fitch was, who did not give back to his audiences something of their own admitted desires, secret ambitions, fundamental code of morals, as adjusted to the world in which they moved and had their being. Anybody who counted for anything in the cultural life of the city talked Clyde Fitch when they talked theater, starred in one or another Clyde Fitch play. The young and lovely Maude Adams, Henrietta Crosman, brilliant, provocative; the ever majestic Modjeska; Ethel Barrymore, shy, girlish, appealing—think of seeing this fascinating galaxy of "first ladies" in the first flush of their theatrical acclaim, playing along with that matchless idol of sophisticated drawingroom comedy, John Drew, or Richard Mansfield at top form in "Beau Brummell."

Talking over the telephone the other day with Gilmor Brown, he said: "It's good for ambitious young actors and actresses to put themselves to school in a Clyde Fitch play. The actor of that day emphasizes his lines, broadens his gestures; today the inclination is all toward throwing away . . ." And he quoted a story told recently by Harold Clurman in the New York Sunday Times, of a veteran player who quipped to a novice, "My boy, you are overplaying your underplaying."

Clyde Fitch does, indeed, seem to have been one of those all-round men of the theater who catered as successfully to the tastes and talents of his actors as to the popular idiom and professed ideals of his public. "It's easy enough," Gilmor continued, "to dismiss him with the one devastating word 'old-fashioned.' Yet, as a matter of fact, to his managers, he was more often considered too daring, too keenly experimental, for safety. Frohman held up the script of 'The Climbers' for several years before he would risk production of a drama that opens with a funeral and closes on a note of suicide. But when finally it was staged, the public ate it up. Russia, the continent, keep their classics in active stage circulation. How can you hope to understand the present, the future, of your country, without an occasional look at its past? The American theater library has no more important playwright than Clyde Fitch. If you are looking for a label, you may well call him the Noel Coward of his day."

Questioning Alice Garwood about the reactions of this summer's young actresses (many of them professionals), to period dress, mannerisms and acting technique, she said one of their most difficult adjustments was to corsets. "They are used to a free diaphragm and find it hard to manage their breathing and voice projection with their waists and lungs all squeezed up." "Were most of the costumes taken from the Playhouse wardrobe?" I asked. "Quite a lot were," she answered, "but we had one or two most timely and welcome gifts." Then she asked me to pass on the word that if anyone has any old-style garments, unsuitable for shipment to the devastated countries, that the Playhouse can make good use of them.

* * *

From Shakespeare's Chronicle plays in 1935 to the Clyde Fitch Drama Parade this summer, with a shining concourse of amazingly varied plays and playwrights between, not to speak of actors, directors, art-directors, many of them now well on the road to fame, here is an eleven-year record any theater anywhere might well be proud to match. But when you consider that these Summer Festivals represent only eight weeks for eleven years out of nearly thirty years continuous production of practically every kind of play the world has ever seen—doesn't it make you stop and catch your breath? Begun in a period of national depression; building, building, always slowly, almost one might say with bricks without straw, offering through the war years diversion, forgetfulness of care to the oppressed and anxious-hearted, the magic of Prospero has little to boast over the magic of Gilbor Brown. Can it mean then, that if only our dreams are deep enough, if only we will tinker and contrive, persist and believe, the ultimate, universal dream of a world freed from war, from oppression of the weak by the strong, may at last out of shadow become substance? Faith, devotion, courage, these are the tools.

On the Death of H. G. Wells

By EDWARD SHILLITO

H. G. Wells has played so great a part in the thinking not alone of experts but also of the common man that his death will have significance for all of us. He was easily the most farseeing of those who sought to make known to the world whither we are going. He tried to warn men before it was too late, but I should not be surprised to learn that his latest thoughts were of hopelessness. At times Mr. Wells seemed to draw near to the Christian faith; as the years passed, however, he withdrew ever further from the church. Certainly we owe him many debts, and we would be graceless not to acknowledge them. In all his humor he never failed to do justice to the poor. He detested squalor and longed for a world more tidy and just and loving. His anger was always stirred by the stupid folly of mankind.

By ALICE BASKIN

"TWO-FACED MR. ATKINSON"

"The theatre in Moscow is aware of its educational obligation to the people. It considers that the classic dramas of the world should be known to the people. Many of its audiences have had sketchy educations and have read very little classic drama. In any case, the theater believes that the people should come to know great plays through seeing them performed and not through reading them in schools."
—Norris Houghton
(Moscow Rehearsals.)

Brooks Atkinson was in Moscow for the New York Times from August, 1945, to May, 1946. He saw the Russians, both at war and in peace; and after nine months residence, spent largely, if one may judge from his own statement in a recent interview in The New Yorker, in futile and acrimonious dispute with Soviet officialdom, he returned to New York, still in peevish mood, to write a series of three articles for the New York Times, later to be reprinted as one long article in Life.

Voicing his complete disillusion with all things Russian from the iron curtain of censorship (in some and onerous to even the most favorably disposed of foreign correspondents), to the nightly rise and fall of Moscow's many, never-idle theater curtains, it is the acid opinion of this "unfrosted drama critic from the land of monopoly and capitalism," as Mr. Atkinson elects to call himself, that "the general level of the theater, art and music is low . . . All forms of Soviet art," he reiterates, "are reactionary and moribund. . . . In America we are always screaming for the classics; but in Moscow you can hardly get out from under the dead weight of the classics. There is an artistic snobbery about putting on the classics. When they are playing classics, actors feel almighty respectable."

Knowing how the Russians love their theater, knowing how actors and directors again and again braved death to keep it functioning for the starving, shell-shocked people of their devastated cities; knowing how for three years "going on the road" meant going as a part of the Red Army to the most active war fronts, is it much to be wondered that Pravda should let fly a counter barrage of angry animadversion? "Untalented slanderer," "gangster of the pen," "product of the stock exchange and black market," such verbal pyrotechnics doubtless helped to relieve the tension. But it remained for A. D. Popov, People's Artist and art director of the Red Army Theater, to analyze the confusion and frequent inconsistencies of many of the Atkinson reviews. Under the heading "Two-Faced Mr. Atkinson," Popov printed in Izvestia a letter written on the stationery of the New York Times, dated Jan. 15, 1946, and sent to him by Atkinson after seeing the Red Army Theater's production of "She Stoops to Conquer," in which the writer praised the performance as "the best Goldsmith I have ever seen." "Comparing what Atkinson wrote while in Moscow with what he wrote after his return to New York, it seems to me," Mr. Popov says, "such double-faced behavior of an American correspondent is also harmful because it disrupts the Soviet people's confidence in foreign press representatives working in the Soviet Union."

Fortunately, it happened there was another American correspondent covering the Moscow stage at approximately the same time as Mr. Atkinson. John Hersey ("A Bell for Adano") writing in Go, gives zestful report of his impressions. "One wonders whether Broadway has a firm grip on its laurels," he begins. And goes on to assert that "in a city on the opposite side of the world there is a theatrical life so serious, so ambitious, so studied, that before long it may be the best anywhere."

Far from being bored by the classics, Mr. Hersey found the repertory extremely broad. "Probably, nowhere in the world, not even at London's Old Vic, can one find such varied fare—on successive nights Shakespeare, Sheridan, Chekhov, Goldoni, Ostrovski, Shaw, Moliere, Oscar Wilde, Gorki." Occasionally a new play about the war is produced. "But actors and directors take a long view and do not feel that any new plays have yet come out of the war that will live as Russian drama." Nevertheless, Mr. Hersey thinks they come much nearer the feeling of war than "Winged Victory" or "The Eve of St. Mark." Though the Soviet theater is a state theater, for the most part the plays are non-political. Apparently "this troubled Russia wants to find out what itself is all about, what its roots are, what its true nature is. It wants to make no preachments to the outside world. It wants only to explore as Tolstol, Dostoevsky, Chekhov, and every great creative Russian has explored the inner world of the Russian man's mind. Perhaps when the Russian finds the answer to these things, the course of their revolution may be affected. But it is false to interpret the classical trend in their theater as a sign of even the slightest reaction."

So John Hersey in frank and friendly way builds for friendship and understanding between the people of America and the people of Russia.

The evening was most enjoyable, and the program was well received. The Mexican players, who had given their appreciation to the gentlemen who had sacrificed their time to aid the production of "Barred Bird of Pinkie Creek".

"Serenata Sapatia" was much enjoyed by the audience, and the last act was played outside in the patio with the members of the cast joining in and playing games.

Among those enjoying the evening were

Mrs. Mrs. Rodney Salcott
 Mr. and Mrs. Harry Russell, son Dean Russell,
 Mr. Mrs. John Fentress
 Mr. Mrs. Fred Samroth
 Mrs. Clara Morris
 Mrs. Bertha Nichols and daughter, guest.
 Mrs. Emma Rogers and son John De Mery,
 Mr. and Mrs. John Ross
 Mr. and Mrs. Ray Allen Young
 Mr. and Mrs. Roger Miller
 Mr. and Mrs. Charles A. Bennett
 Miss Diana Trapp and escort
 Mr. and Mrs. Albert Green.

Weird Rituals At Padua Hills

Mystery, reverence, comedy and romance are unfolded in lavish array in tracing the cultural history of Mexico through 15 centuries of songs and dances in "Madrigal Mexicano," the new production of the Mexican Players at the Padua Hills Theatre.

Introduced are weird Mayan and Aztec rituals, quaint Spanish hymns, burlesques of court dances, hilarious camp fire pastimes of the revolutionists, and nostalgic love songs dedicated to the rancheritas, or sweethearts of the ranchos. Nearly 30 spectacular numbers are presented in ornate settings.

Merle Regnier Gives Reading To Department

Mrs. Merle Regnier gave an interesting reading at the regular meeting of the music department of the Woman's Club, Nov. 10, in the solarium of the clubhouse.

Mrs. Ethel Fentress, chairman, presided during the business when it was decided the department would meet in the future at 11:30 a. m. Three new members, Misses Smith, Pearson and McDonald, who were welcomed into the group, plan to take an active part in the one-act plays to be produced.

The department is studying plays preparatory to choosing two to be presented to the club in May. In March, "The Dear, Dear Children," will be given at federation.

Thanks for a Grand Time

A LITTLE ROOM

By ALICE BASKIN

PLAYHOUSE HISTORY IN A NUTSHELL

"There is the Dream and there is the Dreamer; there is the Fountain and there are many who would quench their thirst. Few of those who dream, on awakening, have either the power or the will to hold to their dreams; few of those who rethink themselves at the fountain look back to the love and the labor employed in conducting its sparkling waters from their high-position source to the dusty turmoil of the marketplace."

Juan de Boscua.

Last week, in the more or less casual manner reserved for things familiarly accepted, however rightly prized, the Little Room traced back the course of Shakespeare at the Playhouse. Later the thought prickled. That is all very well for those who know for themselves through long years of faithful attendance, but what about the many newcomers as yet unacquainted with the town? So this Sunday, as a service to the Stranger within our Gates, who in all probability still thinks of Hollywood as California's one and only theater-habit, here, packed in a nutshell, is the joyous history of the Pasadena Community Playhouse. "On—a little theater?" I hear our stranger say. Let him wait and see.

It was in the autumn of 1916 that Gilmer Brown brought an unassuming troupe of professional actors to Pasadena. Calling themselves the Savoy Stock Company, they functioned, pleasantly if precariously, for something like two years. From this nucleus of an actually small but friendly audience and an eager and devoted group of professional players, drawing to themselves an ever increasing number of talented amateurs, in November 1918 the Pasadena Community Playhouse Association was organized. Operating at first in a forlorn and drafty little ex-burlesque house on North Fair Oaks Avenue, the Community Players staged Shakespeare, Sheridan, Ibsen, Shaw, Karl Derr Bagges "Seven Keys to Baldpate," and a popular favorite at that time, "Alice in Wonderland." "Little Women," anything and everything they took a fancy to and could pay the royalty on—performances progressing from a fresh and happy amateurism to the rarely financed artistry of Gilmer Brown's delightful version of "The Cricket on the Hearth" and John Masefield's lovely romance "Molloney Hollander" in its first American production.

But the making of a playwright the staging of plays was not enough for Gilmer. His dream was of a theater foundation with a school, library, museum and laboratory-workshop where all the arts of the theater, directing, lighting, scene designing and playwriting could be studied and practised. That there was no money to finance the dream did not seem to matter. Little by little, through good years and bad, by faith and by works, shadow transformed itself to substance. Here are some dates: in the spring of 1925 the Players moved to their modernly equipped, beautiful new building on South El Molino Avenue, where today three little theaters in addition to the Main Auditorium are in full swing. In 1928 the School of the Theater opened, graduating in 1930 a small but talented class, every member of which has since been successfully engaged in some sort of creative theater work. Yet even before that Sam Hinds, Robert Young, Victor Jory, Morris Ankrum were out making names for themselves on stage and screen; while Thomas Browne Henry, Lenore Shanewise, George Phelps, Dan Levine, continue to give of their talents as actor-directors in the school and on the stage.

In July, 1935, came the first Summer Drama Festival; and to the Stranger within our Gates I would recommend that dates be kept open for this year's program of top revivals out of times past, as pleasantly outlined in Bob Foote's "Footlights" some couple of Sundays ago. Meantime in Gilmer Brown's Playbox, a fascinatingly different subscription experimental little theater (probably the littlest little theater you may ever hope to see) the art of the actor is still further refined, and many unusual plays by our more talented out-of-the-ordinary younger dramatists have been given enkindling production. Latest among these was the premiere of Tennessee Williams' "Stairs to the Roof," afterwards transferred to the Playhouse main stage.

It made me homesick to hear about that play—"a prayer for the Wild of Heart that are kept in cages." I must have told about this, for one day not long ago, I got a telephone call from Gilmer Brown. He said since I could not come to the theater, Jack Harris, the young actor, who played the part of Ben Murphy, "the little guy, who didn't fit," wondered if I would like him to bring the script around for a one-man reading. Of course, I said I would; and that afternoon will remain for me among my most charming of Playhouse memories.

Mr. Harris read beautifully, and illustrated his reading with vivid resolution of the style and manner of production—practically bare of props with lights and music and pantomime taking the place of business. There was the harsh, joy-consuming routine of the shirt-making business office; there

BILL HENRY

NEW YORK.—The W.C.T.U. claims that a tour of the Broadway theaters might well be called "Ten Nights in a Bar-room," and they aren't as far off as you might think.

LIQUOR—Helen Hayes in "Happy Birthday" spends the evening in the Jersey Mecca cocktail bar, a mythical joint of dubious distinction in New York and a far cry from the cloistered dignity of "Victoria Regina." In "Park Avenue" you have the swank domicile with a portable bar in every room. "Made in Heaven" tells of a couple whose marriage goes on the rocks when they turn their home into a sort of cocktail bar and then seek a cure for the matrimonial split by adjourning to a downtown beer joint. It features a lady alcoholic who refuses to divorce her husband because "why should I teach some other man to cure my hiccoughs?"

ICEMAN—Of course, the record is held by Eugene O'Neill's "The Iceman Cometh," which not only goes into a lower dive than any of the other shows, but stays there longer. It is a pretty fair bet that no modern playwright ever spent as much time analyzing as depraved a lot of human beings in as lousy surroundings as has Brother O'Neill. Nobody can deny that it is a penetrating analysis or that the characters are magnificently portrayed or that it is pretty much of a dramatic tour de force, as the intellectuals say. Nor can anyone deny that it depicts a sorry lot of characters with mighty little to recommend them.

CHARACTERS—Old-timers from the days when Broadway, Los Angeles, sent big hit shows to New York as a regular thing would get a bang out of seeing two frowzy old biddies portrayed in the Helen Hayes show by Enid Markey, who was a great star in the early days of the movies, and Grace Valentine, who, even before that, was a lovely young ingenue. They are pretty terrific. Their days of stardom date back even farther than those of the author of the present vehicle, Anita Loos.

TALENT—Helen certainly does scamper through this one doing what comes naturally, as the saying goes. It is strictly a one-woman show with the spotlight on La Hayes from start to finish as she registers every known human emotion for the benefit of the customers in addition to doing such unsuspected things as a fancy rumba, a vocal solo and a rather fancy fall off the bar, to which giddy spot she had clambered to deliver a few small remarks. She gives the thing a final Mack Sennett finish by clunking her bothersome old man over the skull with a breakaway whisky bottle. This is definitely not the Helen Hayes the customers have recently come to know, but it is quite a performance just the same.

MASTERPIECE—It is customary for drama critics, apparently, to get down on their stomachs and crawl the last few blocks before reaching the theater at which one of Eugene O'Neill's plays is being shown. This gets them in the proper humble frame of mind to appreciate the work of the master. People who fork over real faithful money for their seats are entitled to look on it strictly in terms of whether or not they get their money's worth. The general reaction among them seems to be that as long as Brother O'Neill was going to go to all this trouble, why didn't he analyze a few folks more deserving of his time and talent. O'Neill's understanding of a lot of hopelessly defeated human wrecks is penetrating, clear, exhaustive. It is also filthy, sacrilegious and depressing. There are plenty of people in this world who are making an interesting, impressive, courageous, encouraging and worthwhile battle out of life and whose struggle, portrayed with equal skill and understanding, would be helpful and inspiring. There's not much point in glorifying quitters!

Ethel Frentress Hostess to Drama Section

Mrs. Ethel Frentress was hostess to the Drama Section of the Arcadia Woman's Club last Monday at her home on West Camino Real. The colorful patio was the setting for luncheon and the business meeting that followed.

Plans were discussed for remodeling the stage of the Woman's clubhouse which the section plans to do by means of curtains and drapes. Three one-act plays will be given in one evening and will be directed by Helen Miller, Marian Bennett and Margaret Balser. These will be judged by three outside judges.

Besides the hostess those enjoying the day were Mes. Mozelle Russell, chairman, Mildred Kennett, Elsie Green, Caroline Ganther, Mable Dressler, Armenia Hege, Margaret Balser, Helen Miller, Dorothea Gamroth, Margaret Talcott, Alice Moss, Mary Young, club president, and Mrs. Raesler. The next meeting of the section will be the second Monday in October in the clubhouse.

Drama Section Hears Mrs. Albert Green

The drama section of the Arcadia Woman's Club held their first meeting of the fall season Monday morning, Oct. 14, in the solarium of the clubhouse. Presiding over the meeting was Mrs. Lillian Ross, co-chairman, in the absence of the chairman, Mozelle Russell, who is in the East.

Plays scheduled for presentation next month will not be given until January due to the remodeling of the stage which is progressing slowly. New lighting and better dressing rooms are being installed and the entire stage will be modernized.

Mrs. Albert H. Green talked on "Realism on the Stage" and reviewed plays by Ibsen, Shakespeare, Eugene O'Neill, Lawrence Stallings and others. Splendidly given, her talk was well received by the ladies.

Arcadia Forest
26 E. Huntington Dr.
Arcadia, California

The Cast
of
"Have you had your operation"



TWO MAKE A STORY—Young Claude Jarman Jr. is hailed for greatness. Graced with simplicity and as natural as the lovely pet beside him, the slender, appealing Claude and his costar and friend, the deer, make M.G.M.'s film, "The Yearling," a must-see for all.

Fame Predicted for Youth Playing 'The Yearling' Role

BILL HENRY

WASHINGTON. — Let's see now — Harry Truman has pushed off for his home in Independence, Mo., in his \$10 special Pullman car so there is a chance to look around during the breathing spell between now and elections:

CRITICISM—Our drama critics are having quite a time of it. We have two shows opening in this town this week. There is no debate whatever about the one which opened first. It is called "The Haven" and contains a lot of typical tweedy Britons muttering more or less unintelligibly to one another about a small matter of homicide. Everybody agrees that the cast, headed by Melville Cooper (fugitive from "Gypsy Lady") is excellent and that they are trying to beat the band, in a reserved British manner, to make something or other out of a play which really doesn't amount to very much.

PREMIERE — There is less unanimity over Ingrid Bergman in "Joan of Lorraine" which likewise opened here this week. There is agreement regarding the fair Ingrid—she's swell. There is, likewise, agreement that the rest of the cast is very good. There is less agreement on the content of the play and of its value. It seems that the author, Maxwell Anderson, has been trying to think and the critics are somewhat muddled by same and aren't quite sure but that Mr. A. is likewise. No matter how unclear Mr. A., or the critics, or the audience may be, the financial outcome is going to be all right—it is a complete sellout—by mail—with no public sale at all.

TECHNIQUE—You'll be interested in the way the play is set up. It is the play-within-a-play idea. It seems that a play about Joan of Arc is in rehearsal, and the whole thing is done in that setting—an empty stage except for bare table, folding chairs, etc. They start rehearsing and an argument develops between the star and the director over his concept of the basic idea of the character portrayed by the star. The play then consists of development of this debate during the process of the rehearsals and it is a fascinating picture of what, no doubt, sometimes goes on backstage.

A LITTLE ROOM

By ALICE BASKIN

BROADWAY VERSUS MOSCOW

"Turn about is fair play."

Russia's theater, having been the subject of many surveys and reports by many American writers, voicing many variant and conflicting opinions—favorable, unfavorable, laudatory, disparaging—it seems only fair that the American theater in its turn, should be subjected to a like critical examination by a Russian visitor, equally alert to appraise culpability and assay values. No one could be better qualified for such dramatic reconnaissance than the brilliant young Soviet writer, Konstantin Simonov.

War correspondent, novelist ("Days and Nights," his humanly intimate, yet almost starkly literal, blow-by-blow narrative of the siege of Stalingrad, won high critical commendation here last year), poet, dramatist (The Theatre Guild has his latest play, "The Armored Car," under consideration for New York production), Mr. Simonov, a recent traveller through the United States with Ilya Ehrenburg, seized the opportunity—as what eager and intelligent young theater man would not?—to take the pulse and read the fever chart of Broadway's fabulous invalid. Whether you agree with his diagnosis or resent it, there can be no question of its forthright honesty. So, because the foreign consultant can sometimes probe behind symptoms to the source of the disorder, how about swallowing our pride and submitting our understanding to a sanative shot of young Dr. Simonov's truth serum?

"People soon get accustomed to good things, take them for granted and eventually cease to perceive anything remarkable in them," is the reasonable premise with which he opens his challenging article, "Looking at the American Theater"—(New Masses, October 11). Every time he saw a play or talked to actors in New York our visitor from Russia would think about the Soviet theater, "not because of its points of resemblance, but its contrasts." Above all he felt proud and grateful to his country and its social system, remembering that what has become a commonplace in Russia, is impossible in the rest of the world, "the total absence of money's domination over art."

In the U. S. S. R. Mr. Simonov elucidates, "a theater implies a group of actors, directors, scenic designers, make-up men, that is to say, a body of people who can play in any theater, yet remain true to themselves." But in New York, a theater is a building, and anyone who can afford to hire it can play in it, for as long or as short a time as the rent is paid, regardless of the artistic merit of the play, or the value of its social message. Because there are no permanent "theaters," or companies, as we would say, the cast is selected from the films, radio studios, or such stage actors as happen to be available; the supporting players depending largely on how much of the general budget has been commandeered by the star. Assembled in such a way, held together on a salary basis for one production only, the success of an individual actor rarely involves the success of the ensemble.

In Russia where repertory is the rule, plays rotate on an average of two days running. Nothing can be more deadly to an actor's zest and vitality in his part. Mr. Simonov believes, than its endless repetition, night after night, month after month, sometimes, even, year after year. Again in the matter of time allotted to rehearsals, he compares the New York average of 25 to 35 days (again a matter of salary, because actors are paid almost as much for such work as for public performances) with the infinite, careful preparation, often extended into many months, that is the rule in Moscow, where all theaters are subsidized by the government. I am happy to report that in this connection, he gives brief commendatory notice to the admirable work of the Federal Theater companies subsidized under President Roosevelt's humane and constructive W.P.A.

Indeed, there is nothing in this cogent and careful summary of the ills besetting the commercial theater, as set forth by our visiting Russian, that the best minds in the profession have not been discussing with more and more urgency during the last heavily responsible years. Theresa Helburn, in August, made an earnest plea for more experimental plays; Eva Le Gallienne, expressed her belief in the successful return of repertory; Canada Lee and Mark Marvin think "more fight" is needed to put over the special appeal play; Harold Clurman wants a place to be made for "worthwhile failures." Armand D'Usseau and James Gow argue with Lawrence Langner on just what commercialism is, while Brooks Atkinson centers himself as usual, with turning on the Soviet theater for a new tightening of political consciousness, all regardless as to merits and bugs.

Fortunately Pasadena theater lovers have no cause to worry. The Playhouse opens its fall season with its usual vital program of comedy, controversial drama and domestic problems (sorry, no space to be more specific). After thirty years under one man's direction, functioning on a strictly non-commercial basis, Who's afraid of the big bad wolf?

WRITES OF AMAZON

Hartzel Spencer's manuscript "Vain Shadow: A Romantic Biography of the Discoverer of the Amazon" has been delivered to the printer for early winter publication by Whittlessey House.

CRITICS—All the local critics, however, found fault with the author's attempts to philosophize. Says Tom Donnelly: "Neither imaginative nor eloquent, occasionally flat and often childish, but still easy to take." Says Jay Carmody: "More theatrical than dramatic . . . even though he has resisted his old temptation to verse, he (the author) has ornamented his subject to the point of confusing it." Don Craig, most enthusiastic of the lot, seems to think the author might have done better. After quite a critique he says, "All of which is not denying that Anderson has written himself a fascinating and, at times, magnificent play. It is merely an inescapable feeling that it might have been more so."

REALITY — The entire performance actually was featured by extra-theater activities which included a picket line. The theater in which the show is being held does what the other Washington theaters do—draws the color line. This could hardly have been a stupendous surprise to the show's producers who include the author of at least one show which, in the last year, was produced in Washington under similar circumstances. However, the producer, author and star all sounded off violently against the theater policy and the ensuing jamboree involved mass meetings, resolutions and picketing. The sign-toters drew the fine distinction that they were picketing the theater, not the play, but the critics felt that this didn't add to the success of opening night and they also report that there was an unprecedented epidemic of coughing which didn't help. Most of them seem to think that La Bergman was better than the play and one of them felt that she had achieved the ultimate in something or other by looking charming while wearing the tin trousers of the Maid of Orleans.

Footlights

By ROBERT O. FOOTE

STAGE ATTRACTIONS
SUNDAY—"Trunkline Cafe" by Maxwell Anderson. Pasadena Playhouse. Every night through Oct. 27. Matinee Saturday.
MONDAY—"The Hasty Heart" by John Patrick. Los Angeles Biltmore. Every night. Matinee Wednesday and Saturday.

"The Iceman Cometh" will become another American dramatic classic, in the opinion of most Broadway critics, where the latest Eugene O'Neill play was disclosed to a long expectant public, week before last. On the other hand, there are dissenting voices which assert that he has overshot the mark, in attempting to return to the tough Bowery and pierside character of his best plays. At any rate, the management is selling tickets for New Year's Eve performance.

world as it has not been since he in the spectators have

Taxpayer's Conscience Gnaws 70 Cents Worth

LONDON, Jan. 9 (Reuters)—

Income tax collectors received an envelope the other day containing 5 shillings (70 cents) and the following unsigned note:

"I once defrauded you of £5 (\$40). Remorse gnaws my conscience. I am sending you 5 shillings. When the remorse gnaws again, I will send more."

26 54-55 103.26 103.26
28 55-56 103.26 103.26
30 56-57 103.26 103.26
32 57-58 103.26 103.26
34 58-59 103.26 103.26
36 59-60 103.26 103.26
38 60-61 103.26 103.26
40 61-62 103.26 103.26

Modern Radio and 255 East Colorado

The implications of Mr. Gromyko's observations are being studied in the State Department and the State Department is consulting with the representatives of other countries having forces in the Korean unified command. One State Department official said privately that the U. S. is "neither elated nor dejected" over the Soviet expansion of its views. Gromyko made these points:

In a carefully worded public statement on Kirk's report on his Moscow talks, the department said:

Truman Is Uncertain of Russ 'Truce'

(Continued from Page One)

FRIDAY, JUNE 29, 1951

PASADENA (CALIF.) INDEPENDENT

1. That the commanders in the field, representing the North Koreans, the Chinese Communist "volunteers" and the UN forces should settle a military truce.
2. Such an armistice would be limited to strictly military questions without involving any political or territorial matters.
3. Military representatives would discuss the questions of assurances against the resumption of hostilities.

That is beyond the competence of this department. Earlier, Acheson appeared before the House Foreign Affairs committee and reiterated the U. S. position opposing entry of Red China into the UN. Acheson told the legislators:

"So far as the admission of the Chinese Communists to the UN is concerned, we have steadfastly taken the position that it is not in the interest of the United States to do so."

Police Hunting Actor Tierney

PAGE 41

HOLLYWOOD (INS) — Actor Lawrence Tierney, who has run afoul of the law on numerous occasions, was sought by authorities again yesterday.



TISSUE PACKED . . . CELLOPHANE WRAPPED

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PASADENA'S LARGEST AND FINEST LAUNDRY AND DRY CLEANING PLANT

ETHEL BARRYMORE TO WRITE THE TRUE HISTORY OF 'ROYAL FAMILY'

Candor but No Dates Promised as Its Features

BY HEDDA HOPPER

Even after all these years, as well as I know Ethel Barrymore, I still get a silly school-girl grin on my face and a spirit of reverence in my heart when I go to interview her. It was because of her that I'm doing what I am today. I was always stage-struck but lacked the courage to get on my feet and do something about it until I saw Ethel in "Captain Jacks of the Horse Marines."

I thought of this and of the years between when walking up the quiet street to Ethel's home recently. The world had changed, but not Ethel. Through the quiet Baltimore street passed more roughly than ever she had passed complete simplicity and integrity. Her hair was white but those luminous eyes still burned with the vision of youth. Her face was unwarmed by dance aristocratic and firm.

Brothers Her Choice

She was explaining to her son, Sammy Lee, that the race would be good, having been on every day long and they would have to get over them.



ANITA LOON
Written Helen Hayes Play

Ethel to Do
Barrymore
Family Book

Continued from First Page

"...so they couldn't read?" she said. She pointed for a moment towards their school as an implied answer. "Something good?" she continued. "The children read."

[illegible]

Children's Angles Revealed

Sweeney was only a poorly educated man and took him to mean "Fifty Two" with Marine Academy. During the search to which Fisher had been sent took to the same military station to find out "where the mother" and Ethel. "It's only a play," I know," said Sweeney. "You have will my mother know where he is?" Later Ethel told James H. Brown of the London and great playwright known with excitement. "I never thought of that angle," he said. "Lured it is too evident to be denied."

[illegible]

1870

Poster Handcapped

GENE MANN

presents

Florence MacKaye

SUMMER 1948 SEASON

Blossom Time

G R E E K T H E A T R E

IN

GRIFFITH PARK

Charles Boyer Will Make Stage Debut

NEW YORK, Oct. 9 (AP)—It was time for Cain's warehouse after eight performances... Charles Boyer will make his first appearance on an American stage when he stars in "Red Gloves," by the French "existentialist" philosopher, Jean-Paul Sartre. The Broadway premiere is scheduled for mid-December.

Jean Dailymple, Broadway's most beautiful producer, will present the translated version of the Sartre drama, known in its original Paris version as "Les Mains Sales." Jed Harris is the director. Dan Taradash is translating the play, which is about a Communist, ordered to kill a political chief who is out of favor with the party.

'Rainbow' Ends Run

When the crime has been accomplished, the killer discovers the party "line" has changed and he has to forget about any future help from his political buddies.

The play has had a profitable run in London, where its title is "Crime Passions." Its Broadway home probably will be the Minskoff theater.

"Finian's Rainbow" left Broadway after a fine run of 125 performances and is on tour... "Town House," the Max Gordon flop, closed at the National Theater after 12 times... "Time for Elizabeth," the Groucho Marx-Norman Kraas comedy, devoted

More Musicals Staged

Despite some gambling about the high cost of musicals, they keep coming, and apparently the public looks forward to them, too... "Love Lane," a big musical production, had an advance sale of \$50,000 before its scheduled opening Thursday, Oct. 7...

"Mister Roberts" management announced New Year's Eve tickets are on sale at \$2.50 down to \$2.00... "Born Yesterday" will shortly be born again in San Francisco, Los Angeles and Havana... It already had been seen in virtually every European country and still is running in Norway, Sweden, Holland, as well as the Argentine and Australia.

Grand Alliance, English comedy, noted his 10th birthday backstage at the Minskoff Theater where he is starring in "The Fun's the Thing." Incidentally, he is the only member of the musical's original cast, who was in the 1926 original... "Honest Country," widely known as a film comic, has been added to the cast of Mike Todd's "As the Girls Go," starring Betty Clark.

DON ESTABAN'S LUCK RUNS MERRY COURSE

Some day some enterprising actor might produce a comedy starring Herman Goetz, a Jewish comedian, in a comedy with Yiddish and English titles. And when "Don Estaban's Luck" is produced, it will be a comedy with Yiddish and English titles. And when "Don Estaban's Luck" is produced, it will be a comedy with Yiddish and English titles.

Leave Wives Behind

In the grand old comedy, "Don Estaban's Luck," Herman Goetz, a Jewish comedian, is the star. He is a comedian with Yiddish and English titles. And when "Don Estaban's Luck" is produced, it will be a comedy with Yiddish and English titles.

The comedy, "Don Estaban's Luck," is a comedy with Yiddish and English titles. And when "Don Estaban's Luck" is produced, it will be a comedy with Yiddish and English titles.

There is a comedy with Yiddish and English titles. And when "Don Estaban's Luck" is produced, it will be a comedy with Yiddish and English titles.

Smoking Caution

The comedy, "Don Estaban's Luck," is a comedy with Yiddish and English titles. And when "Don Estaban's Luck" is produced, it will be a comedy with Yiddish and English titles.

NEW YORK THEATERS

Murderous Paris Zany Captivates Broadway

BY MARK BARRON

NEW YORK, Feb. 17 (AP)—One of the first rules of the drama is that "there is no such thing as a free lunch." That is, in most cases, if you are one of the practical rules of Broadway show business is that a good play will triumph despite an avalanche of hard words, double, triple whoppers and phrases which may sound when it after the first night critics have had their say.

Such a triumph has come to "The Murderous Paris Zany," that play by French dramatist Jean Tardieu. It arrived on the Broadway stage Christmas Eve to a 100-piece front row and audience which made it a triumph that is almost impossible to describe. The play of Jean Tardieu would present with us for more than a fortnight of 1935.

Now It's a Sallout

In its second week, which was New York's week, it registered only a scanty \$1,000 in the box office. One play, with the large cast, needs a minimum of \$1,000 weekly receipts to keep the cast from going home.

By Feb. 15 the producers who had seen the play before it arrived to stage it, about the middle of the week, had decided to stage it in a small, but a good profit of about \$1,000.

Following a 100-piece audience, which was the first night, the play, "The Murderous Paris Zany," has been a success.

Tragic Attempt

It is one of the plays after which it was named. It is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy.

The play, "The Murderous Paris Zany," is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy.

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Death at the Top

The play, "The Murderous Paris Zany," is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy.

The play, "The Murderous Paris Zany," is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy.

her order. There they are, pre-announced, eliminated from the list of the first rules of the drama is that "there is no such thing as a free lunch."

That is all the story there is. One and with, perhaps, a note of the play's success. Apparently, it was a success.

Almost Correct

The composer "The Murderous Paris Zany" in August, 1934, when the play was first produced. The play was first produced in August, 1934, when the play was first produced.

The play, "The Murderous Paris Zany," is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy.

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An Entertaining Cost

The play, "The Murderous Paris Zany," is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy. It is a tragedy, but it is a comedy.

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U.S. BOY LOVES SCOTTISH LASS

BRIGADOON

Broadway is charmed by a musical romance in phantom Scotch village

Brigadoon came to Broadway this spring without big stars or glittery pretentiousness. But it did have a tender love story, lilting melodies and a kind of sweetness like the smell of heather in the rain. Critics and the audiences were unanimously charmed by it. *Brigadoon* is the name of a phantom Scottish village which awakes to life for only one day out of every hundred years and then vanishes into the mist for another century. Two American boys wander into the village on the one day of *Brigadoon's* waking. The Yankee hero (David Brooks) falls in love with a *Brigadoon* girl (Marion Bell, above) and is faced with the alternative of leaving her or staying in *Brigadoon* and renouncing the modern world. Among all its well-blended ingredients *Brigadoon's* real brilliance lies in its Scottish dances directed by Agnes de Mille.



"THE LOVE OF MY LIFE," sung by Comedienne Pamela Britton to her U.S. boyfriend (George Keane), tells of her mishaps with an array of fickle Scottish boyfriends.



"COME TO ME, BEND TO ME" is danced by barefooted girls—using gestures and attitudes based on old Scottish folk dances. The whirling girl in the middle of

the group is Jean MacLaren (Virginia Bosler), who is about to be married to one of the *Brigadoon* lads. Her friends in the village help her prepare for the great ceremony.



AN EXCITING CHASE in the forest begins when the men of Brigadoon run after Jeanne's rejected suitor to keep him from leaving the village and thus causing Brig-

adoon to disappear forever. The suitor (James Mitchell) takes refuge in the crotch of a tree and hurls down his pursuers. He is accidentally killed and Brigadoon is saved.



FUNERAL DANCE for the suitor is one of the show's most impressive moments. While he is laid out under a tree (left center) and the bagpipes wail, his unloved girl

friend (Lidija Franklin) leaps into the air in an odd but stirring demonstration of grief. The Yankees leave Brigadoon but the hero, in the end, returns to his beloved lassie.



"Peter Pan" and Maude Adams—a magical theater phrase. She began her career as a child in Salt Lake.

The Play's the Thing!

HOUSE lights dim. A hush settles upon the audience. That wonderful moment is here. The curtain rises. Land of make-believe is at hand.

Salt Lake, known for its theater-loving audience, inherits its love of drama from the pioneers. The great leader's interest in matters theatrical spurred the early settlers to form the first dramatic groups in the west.

The old Salt Lake Theater, whose name shines brilliantly in theater archives, had several worthy predecessors. In 1850, a scant three years after arriving in the valley, the first play, "Robert Macaire," was presented in the old Bowery by the Deseret Musical and Dramatic Association.

On New Year's day, 1853, a building on the east side of State st., between South Temple and 1st South, was dedicated and from then on it was to be the recreational center of the blossoming city. It was, of course, the famed Social Hall.

Here was an outlet for the talented pioneers and here theatrical entertainment flourished under the banners of the Deseret Dramatic Association. The group thrived until 1857.

The year 1859 marks another important step forward in the march of drama. In that year the first building to be designated a "theater" was built. The historic structure was "Bowling's Theater" and stood at 344 E. 1st South.

Actually, it was not a theater building but the home of

Harry Bowling. However, the ground floor was made into a playhouse, with a stage at one end and rising tiers of seats in the auditorium section. Philip Margetts headed the new company, the Mechanics' Dramatic Association.

The last and greatest phase of Utah theatrical history started in 1862, with the completion of the Salt Lake Theater. Here was born deep love of the drama. Out front and back stage, this wonderful old theater reflected its influence through the years. From orchestra pit in its topmost gallery, it radiated the spirit of creative art, the life and romance of a nation. Down through the years it filled the hearts of the people with memories that linger so long as life.



It was a performance that no theater-loving Salt Laker could afford to miss—Utah's own Maude Adams in J. M. Barrie's "What Every Woman Knows!" The play-

house is, of course, the old Salt Lake theater and the time is 1910. In the inset is George D. Pyper, who for 30 years was the brilliant manager of this activity.



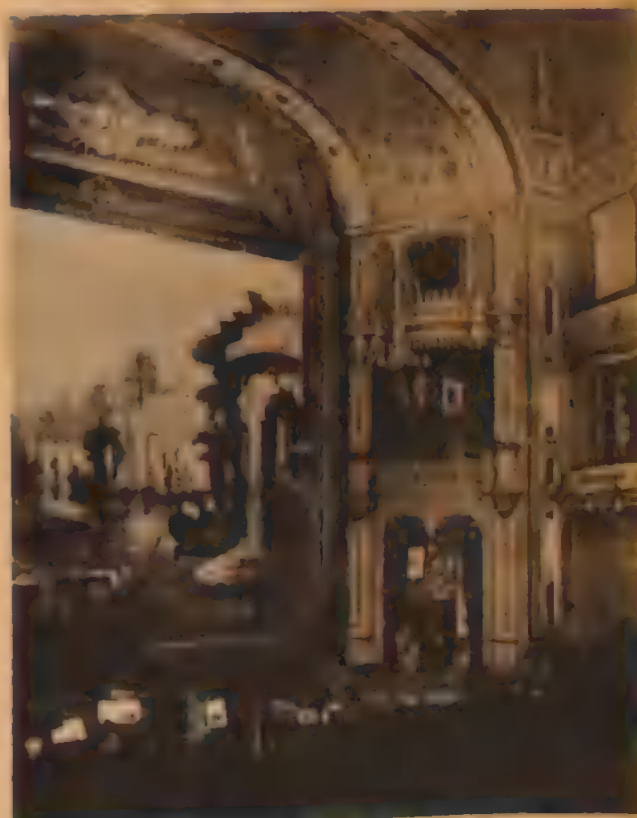
John D. Spencer was leading Home Dramatic actor.



Utah's leading operatic star, Emma Lucy Gates Bowen.



Hazel Dawn captivated New York in show, "Pink Lady."



This interior scene shows the famous drop-curtain, "The Return of a Victorious Fleet."



Memories and plaques are all that remain of the Salt Lake theater and Social Hall, at left. The first Salt Lake theater orchestra was directed by George Careless, in the center.



Henry Bowring, left, and Phil Margetts as the two prime actors appeared in a scene of old-time comedy. The two opened Salt Lake's first "theater."

Across First Footlights Came Phil Margetts

By GRACE GREYHER

The suave individual in a chair twirled his heavy mustache. On his head rakishly poised a tall, cream-color stovepipe hat. He twirled the other mustache end and the theater audience chuckled. Suddenly he crossed a leg and bent toward the man in the other chair. The audience roared with premature laughter.

Phil Margetts, early Salt Lake's favorite comedian, was on the stage and they knew it would be funny even before he spoke his lines.

Dean of Profession

From the days when as one of the wagontrain pioneers of 1850 he sang and recited around evening campfires across the plains, to the last days of the famous Salt Lake theater, Phil Margetts was a leading figure in the new city's amusement world, the dean of the acting profession in Utah. Husky, vivid, a mere 21, he had come from England. Within a year of his arrival in the valley he had joined the Musical and Dramatic company and appeared in Salt Lake's first play in the old Bowerie—"Robert Macaire."

When Social Hall opened, he likewise was in the opening cast of "Lady of Lyons."

All this he laid aside when in 1857 he was sent back to England on an LDS mission. He rushed back again to Salt Lake when Johnson's army threatened the new settlement. No recreation lightened the current gloom.

A Beginning

One early evening, Phil Margetts and Henry Bowring strolled down on what is now East 1st South to look over Bowring's new house-a-building. They kicked along the shavings and bits of wood on the first floor of the place. No partitions were up. Just one long, huge room.

They looked at one another without a word.

"Let's!" they yelled in unison. Salt Lake's first actual "theater" was born—"Bowring's." A stage at one end, one hundred bench seats, the Mechanics Dramatic company formed and audiences clamoring to get in. From its start, the place was jammed. Heavy three-act dramas and rollicking farces were put on with speed and



Here stood Bowring's theater with its 100 seats and capacity audiences. It was made out of the first floor of an unfinished house.

hard work. And one night to the consternation of the owners they found Brigham Young himself with Heber C. Kimball out in the audience.

They wanted to find out what was going on at this new enterprise for which no permission had been asked.

It seemed that President Young was fond of comedy. He enjoyed "Luke The Laborer." He said so.

All the Family

Next day astute Bowring took 90 tickets to Brigham Young—so that his entire family and that of Heber Kimball might attend a special performance. The play was "The Honeymoon" and it did the trick. President Young complimented the cast and promised to build a real theater with all the trimmings

That was the inception of the famous old Salt Lake theater at State and 1st South sts. The gala opening, the first paid performance, March 8, 1862, was an exciting event for miles around.

The bill was "Pride Of The Market," followed by a farce, "State Secrets or The Tailor of Tamworth," in which Phil Margetts starred and had his audience in stitches. He played Humphrey Hedgehog, a wealthy miller and landowner. In the cast that night were Bowring, R. H. Parker, Marian Bowring, Maggie Thomas and S. V. Sirmine.

Names bring back memories. In the cast of "Pride Of The Market" were John T. Caine, Henry Malven, J. M. Simmons, R. H. Parker, David McKenzie, H. B. Clawson, S. D. Sirmine, J. B. Redd, Mathews and Snell.

Nearly every covered wagon that crossed the plains with the pioneers of 1847, and some of the tiny hand carts carried tucked away a few favorite books. Space was limited. Books were heavy.

But brought along into the wilderness was the Bible, the Book of Mormon, biographies



A much admired actress of early days was lovely Lotta Crabtree.

Mrs. Woodmansee, Mrs. M. J. Clawson and Mrs. Cooke. Between the acts there were comic songs by W. C. Dunbar.

Not only did Margetts deliver fine comedy—he played Othello and other serious roles and supported many of the world famous actors and actresses who traveled to Salt Lake.

Still A Star

At a gala performance in 1871, Margetts was the star, playing Ezekiel Yearner in "Bowled Out." There were white satin souvenir programs, the first in the west.

Then, at the 50th anniversary jubilee performance of the Salt Lake theater, in 1912, Phil Margetts spoke from the stage.

Continued on Following Page



Colonia

A LITTLE ROOM

By ALICE BASKIN

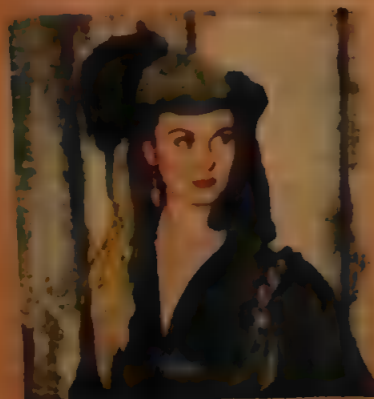
BRIGHT SAILS UNFURLED

Open the book! Up and away,
 Hel for adventure, dangerous, gay!
 Bright sails unfurled;
 We'll encircle the world;
 Turn to the east,
 Turn to the west—
 Princesses, dragons, each story the best!

We were seated under the Christmas tree. Philinda and I, sated with its fadeless wonder, quiet at last; Nellie—do I have to say it?—deep in a book. Silently she closed the covers, lifted a face unkindled to the joy of great discovery: "Thus," she stated, "is the most wonderful story I think I have ever read. It is about a Phoenician sailor, named Captain Mago. Hiram, King of Tyre, sent him to get cedar from Lebanon (mentioned in the Bible), and gold and silver and all sorts of rich gifts to take to King Solomon who was just beginning to build his temple. (That's mentioned in the Bible, too; but not Captain Mago, because he isn't historical). Anyway, a great storm came up and blew the vessels off their course. That's as far as I got. I would like to read it aloud; but I'm afraid it would be too old for you."

"No! No it wouldn't," we cried out. For we had good reason to understand that when Nellie looked like that all she really wanted was to be pressed. "It wouldn't be too old for us, Nellie. Shakespeare isn't too old." "Well," she conceded, "we might try." And then she began:—"I am Captain Mago. When Hiram, King of Tyre . . . " Strange, that through all the years and all the books read through all those years, those words still live for me as the most perfect introduction ever written to any story of high adventure.

Long out of print in this country, "The Adventures of Captain Mago" (that I believe is the full title) was written by Leon Cahun, a noted French archaeologist and Oriental scholar. Rated in France as a classic for boys, much as we rate Robinson Crusoe, Scribner's did handsomely by its excellent English translation. Blue cloth trimmed in gold, there were more than the usual number of finely executed full-page illustrations with a scatter of fascinating vignettes to enliven the text. Not that the text needed to be enlivened.



For all the accuracy of detail, as to the make and measurement of the ships, their draught and sailing capacity, the number of oarsmen needed and the manner of their seating—here was no hint of pedantry, nothing of stiffness. Snuffing the salt air, we went our ways with Captain Mago, through the busy streets, along the crowded wharves of ancient Tyre, wealthiest and most powerful of all Phoenician seaports, visiting officials, signing up his crew. Loving the book, as usual, we projected ourselves into its characters. Hannibal, the one-eyed pilot, was taken over by Philinda, whose sea-fog voice and rolling gait furnished comedy relief of no mean merit. Nellie, needless to say, played the handsome young scribe, Hanno (a Carthaginian navigator, named Hanno of the 5th or 6th century B. C. left an account of his explorations of the west coast of Africa, doubtless drawn on for contemporary descriptions by our scholarly Frenchman); while I was Bichri, the mischievous young archer, who had a pet monkey. Then there was Bodmilcar, the traitor, and his sleek eunuch accomplice ("What's a eunuch, Nellie?" "Oh, a sort of man who looked after the ladies, because nobody else could be trusted . . . " Nellie always had an answer, and what she didn't know couldn't hurt us); and, for romance, the beautiful highborn slave, Chrysis, with whom Hanno promptly fell in love, and and her pretty attendant Abigail.

How often did we sail with Captain Mago! Escape the vengeful clutches of Pharaoh; ride out the tempest, follow on and on to the fog-bound islands of the North (Britannia, before ever a Roman or Saxon conqueror had touched its Celtic soil), and across rough seas to Germany, savage and warlike to its very roots. Not that we ever knew we were absorbing the whole geography of the ancient world. But our mother knew, and knowing too, how children read and reread their books, she saw to it that the passionate pleasure we put into them, drew a compensating reward.

Of course we "look" "St. Nicholas," and read "Under the Lilacs" in monthly installments; also there was "Rumpety-Dudger's Tower," Julian Hawthorne's classic fairy tale, and Charles Stockton, and "The Spinning-wheel Stories." Year by year our bookshelves grew and expanded. There was Hans Andersen—how searching true, how close to fears, were those lovely parables, "The Snow Queen," "The Little Mermaid." Never in all our growing did we outgrow them. There was Agnes Strickland's "Stories from History," and Mark Twain's "The Prince and the Pauper." These days with the publishers' presses, grinding out winter and spring an ever increasing harvest of Books for Young People, well-written, carefully supervised—I still keep my independent opinion, we were happy in our generation, when to have less meant that actually we had more.

Public Called Best Critic of New Play

Famed Dramatist Says No Reviewer Can Do Justice on First Night

[Editor's note: A bitter controversy has been raging between the drama critics in New York and the playwrights of the nation over who should be the real judge of whether a play is good or bad. The New York Times invited Maxwell Anderson, famous playwright, to express his opinions in the matter. They are presented herewith.]

BY MAXWELL ANDERSON
 Pulitzer Prize-Winning Playwright
 Written for New York Times
 and Los Angeles Times

NEW YORK, Feb. 15.—Since even approximate justice is hard to come by and absolute justice has never yet been reached anywhere, it is certainly too much to ask that a play receive just reviews the morning after it opens. In a world in which no professed solution of any problem—whether in the field of Socrates, Einstein or Shakespeare—will endure forever, it can hardly be hoped that a group of newspapermen will arrive at their typewriters between 11:30 and midnight with the words about a new play that will satisfy anybody.

The present tension between Manhattan critics and playwrights is due entirely to the enormous increase in the reviewers' power. There was a time, not so long ago, when a play might, and often did, live down adverse notices. But the costs of production and operation are currently so high that this has become impossible. Plays now live or die by the verdict of the reviewers.

Plays Sitting Ducks

A new play in our theater is now a sitting duck. Naturally, some good ducks die, some bad ducks live. And nobody really knows what's good or what's bad in a duck or in a play. It's a matter of opinion and it should be a matter of public opinion.

The newspapers, which are quite properly jealous of their own freedom, have set up and are conducting a censorship over the theater which is in absolute contradiction of the principles on which journalistic freedom is founded.

The ability of the critics and the quality of their criticism are irrelevant to a discussion of censorship. But, obviously, critics vary in acumen and their standards vary with the times. During a war all civilian standards are revised downward and the best of the critics gave up and went into war work. Now that they are back on the job the critical appraisal of plays is more imaginative.

How and how much the uncensored judgment of the public would differ from that of the critics is a matter of opinion. My own observation makes me certain that, left to themselves, audiences would find out and support the plays that suited them, with the result that the theater would take in vastly more territory and reach both higher and lower than its present leading strings will allow.

Reviewers Are Honest

When you start to consider the virtues and values of the critics you find that as drumbeaters for something unexpectedly worth while they often have brought the public to a theatrical venture which might have died unnoticed. Sometimes an audience has sat doubtful and unbelieving before a new play, moved but unsure till the critics crystallized the emotion for them.

As removers of impurity the critics have done white wings' service. They are as sensitive to a stale joke or to a rancid emotion as a gourmet to spoiled fish. Last, but not least, our critics are honest. We have become so accustomed to honesty in our journalists that we overlook its rarity in this venal and increasingly totalitarian world.

The plays of a democratic society must be written for audiences, not for professional tastemakers of entertainment.

For our faith in democracy is a faith that the people choose best for themselves—that no overlord, specialist, committee, class or group should decide what is good for the men and women of a nation. Furthermore the arts of a democracy are its life.

Personally, I don't trust any critic—or anybody else, including myself—to know when a play has said something worth listening to or worth saving. I do trust the public in a democracy. That's the only faith I have.



GENE MANN

presents

SUMMER SEASON

1947

Bittersweet



GREEK THEATRE

IN

GRIFFITH PARK



STAGE HER CHOICE—Beatrice Straight, niece of Harry Payne Whitney and granddaughter of William C. Whitney, former Secretary of the Navy, passed up high society for a theatrical career. She will costar with Basil Rathbone in "The Heiress" here.



ON STAGE—Basil Rathbone is the male star of the new play, "The Heiress," current fare at Baltimore Theater.

Basil Rathbone Will Head Cast^{P.H.} in 'The Heiress'

Jed Harris' stage production, "The Heiress," starring Basil Rathbone, Beatrice Straight and Patricia Collinge, will open at the Baltimore Theater on Wednesday, Dec. 29.

Based on Henry James' novel "Washington Square," the new play is the work of Ruth and Augustus Goetz. Set in 1850 Manhattan, it is called a fast drama of a fashionably widowed physician and his only daughter, whom he considers to be so unpersonable that she is only prey for fortune hunters.

Basil Rathbone is starred as Dr. Sloper, while Beatrice Straight is his daughter, Fanny Collinge, one of the theater's most skilled character women who is a flighty, spoiled child. Peter Cookson will portray the original role, as will Betty Louie. Others in the cast are Cynthia Latham, William Fawcett, Helen Horton and Mary McNamee.

^{P.H.} Star Quits Society to Go on Stage

Beatrice Straight of 'The Heiress' Has Colorful Background

BY JOHN L. SCOTT

Beatrice Straight, who will costar with Basil Rathbone in "The Heiress" at the Baltimore Theater beginning next Wednesday night, has the background and wherewithal for a gay, easy-going social life. Instead she chose the theater.

Miss Straight is the daughter of the late William Straight, diplomat-journalist, a niece of Harry Payne Whitney, and granddaughter of William C. Whitney, secretary of the Navy during President Cleveland's regime.

Background Disclosed

The actress, who replaced Wendy Hill in "The Heiress" in New York and now is touring with the play, told me over the phone from St. Louis something of her unusual background.

Several years ago her stepfather, Leonard Elmhurst, founded a communal village in Devon, Eng., about the settlement of Indian poet Rabindranath Tagore in India. Dartington Hall, an old manor belonging to the Elmhursts, was transformed into a theater to provide entertainment for the villagers and an acting company recruited.

Young Beatrice Straight, a tall, thin, handsome girl, was finally admitted to membership and eventually became one of the group's mainstays.

Stock Opens Way

After the war broke out, Miss Straight said, the company sailed to the United States and set up shop in Ridgefield, Ct. Stock engagements brought the actress to the attention of Broadway producers and after "Eastward to Eden," in which she appeared, Jed Harris gave her Wendy Hill's role in "The Heiress," when the latter decided to return to England.

Besides acting, Miss Straight has other jobs in the theatrical firm. She explained that she is one of the managing directors of Theatre, Inc., the nonprofit organization that brought the Old Vic and the Habima Theater to America.

"During the war my husband, Louis Dolivet, a member of the French underground, and I collaborated successfully on a radio program, 'Report on the Underground,'" she told me. "Louis would supply me with confidential information and I would broadcast it. We started this quite a while before the underground received any publicity and, naturally, we sought and received none either."

Nerves Tighten

The actress is looking forward to the Baltimore Theater engagements, although she said she was "scared to death."

Cole Porter Now Plans New 'Amphitryon' Version



COLE PORTER—Ace composer-lyricist reveals his plans for Coast version of "Kiss Me, Kate" and new play to be based on Greek legend.

Research and staging details will be completed in the East, Porter added, because "Kate's" young producers, Arnold Saint Subber and Lemuel Ayres, prefer it that way. They have found the carpentry for scenery and the execution of costumes more efficient back there, if also more expensive.

Decision as to play dates in Los Angeles (as part of this summer's Civic Light Opera Festival) and in San Francisco, Porter emphasized, must come from Impresario Edwin Lester.

A Good Reason

How does it happen, I asked, that "Kate," the \$180,000 musical sensation of New York, will reach us so soon after its premiere, when the West usually has to wait years?

"We don't want people to be sick of the music," Porter smiled. Columbia, he said, confidently expects to sell 1,000,000 record albums (containing the unexpurgated lyrics), and then there are the radio, juke boxes, etc., already beginning to pound rhythmically away at "So in Love," "True to You, Darling, in My Fashion," "Wonderbar," "Why Can't You Behave?" and "Too Darn Hot."

"Kate," with its 17 songs, is fast developing not only into Cole Porter's most phenomenal hit but into a Frankenstein's monster as well, he added, sighing happily.

"It is keeping me busy every day—and will for years."

Sold Out Till August

In Manhattan the show is sold out till August; the backers (20) and angels (72) should be paid off within 14 weeks from the opening, after which Saint Subber and Ayres will clear \$1000 each week. Three offers for the rights have come from England; others from France, Sweden, Norway and Denmark.

"Kiss Me, Kate" is already Big Business.

For example, it has established its two young producers as overnight successes. Described by Porter as "a talented scenic and costume designer (Ayres) and an eccentric young man with many ideas (Saint Subber)," they met by accident in an agent's office and began talking about a musicalized version of "Shrew."

They approached Sam and Bella Spewack, who hadn't had any breaks lately either, and the Spewacks agreed to write the book.

Recalls Two Flops

"The Spewacks very kindly recommended me," Porter added modestly.

When I would have demurred—after all, the man is one of our three top living "pop" composers and has been the subject of an "immortal" movie biography—Cole waved me to silence. "Remember," he observed, "I had had two flops—'Seven Lively Arts' and 'Around the World in 80 Days.' I," he emphasized, "was out of a job, too!"

"But you had a good recent movie score—'The Pirate,'" I protested.

He shook his head again. "Broadway knows nothing about pictures," he declared; and, more strongly, "It spits at pictures."

"Which reminds me," Porter concluded, brightening. "New York is now full of old movies advertised as starring 'Patricia ('Kiss Me, Kate') Morison!' And that's the same girl who—although she was signed by Hollywood from musical comedy—was never allowed to sing on the screen!"

A LITTLE ROOM

By ALICE BASKIN

CHRISTMAS AT THE PLAYHOUSE

"This," said Mr. Pickwick, looking round him, "this is, indeed, comfort." "Our invariable custom," replied Mr. Wardle, "Everybody sits down with us on Christmas eve, as you see them now . . . and here we wait until the clock strikes twelve, to usher Christmas in, and beguile the time with forfeits and old stories."

Charles Dickens.

What writer has ever told Christmas stories with more gusto and good cheer than Charles Dickens? What theater has ever staged the plays made out of these stories—"The Cricket on the Hearth," "The Christmas Carol," "Mr. Pickwick"—with more merriment, more color, more warmth of understanding, than the Pasadena Playhouse? What more comfortable custom to establish than to betake yourself your family or a gay party of friends and there sit down to beguile the time of your holidays? As the playbill has it, Christmas is a tradition at the Playhouse and Charles Dickens is part of that tradition.

This year it is "Mr. Pickwick" again. I say again because it was Christmas Day, 1832, that "Samuel Pickwick, Esq., G. C. M. P. C. (General Chairman—Member Pickwick Club)," together with his three friends and fellow Pickwickians—Mr. Tupman, Mr. Snodgrass and Mr. Winkle—stepped forth on the Playhouse stage to engage themselves and their audience in a series of incomparable adventures. Hilarious, heart-warming, now and again close to the pricking of tears (according to the tried and true Dickens formula), it is more than a hundred years ago that edged on and abetted by the faithful Sam Weller, the rascally Jingle, the hospitable Mr. Wardle, the Fat Boy, and all the other absurd, fabulous human beings (human by very reason of their absurdity) they enraptured all England and America, from thence to travel round the world to the unflagging joy of succeeding generations.

Again this year the play is to open on Christmas Day. Again it is the Cosmo Hamilton—Frank Reilly adaptation that is being used. This year too, Thomas Browne Henry carries the title part (repeating a performance as late, as innocently pontifical, as right revealing of its original, as the most exacting Dickens devotee could demand: doubling in brass, the while as director and supervising director during Mr. Browne's absence in New York. Some good, Mr. Henry!

What he has been trying for he told me over the telephone. It color and warmth. In the former production he felt there were too many dark coats and black boots making for a sombre frame to the picture. This year the costumes will be brighter. Also Mr. Henry has tried where possible to reproduce the original cast. And when that could not be done, because of Hollywood or New York commitments he drew on other familiar Playhouse favorites. With Paul Maxey playing a hearty Mr. Wardle, Al Willard returned from the Coast Guard as Winkle, Fred Blanchard, Murray Yates, Wayne Morris, Jack Rae, Betty Flint, Virginia Lykins, et al. the performance should roll off its own impetus.



HELEN HAYES

"It's because I was pigeon-toed, you know, that I'm an actress at all." That's what Helen Hayes, generally acclaimed "First-actress-of-the-American-Theater," gave a New York newspaper interviewer as her reason for becoming an actress. By way of explanation she added, "When I was five--that would be in 1905--my mother sent me to dancing school to see if my feet couldn't be taught to conduct themselves in parallel lines. That seemed to have been accomplished. In the spring Miss Hawkes Dancing School had a May Ball. Just before that, my mother had attended a revue in which one of the revue stars impersonated the then popular Gibson bathing girl. Mother bolted back to Washington and taught me to do it for the May Ball. It happened that Lew Fields, the Broadway play producer attended the ball and he is supposed to have told the box-office man: "Tell that little girl if she ever wants to go on the stage to come to New York and see me." That was a very dangerous remark to make in the vicinity of my mother and so four years later when I was nine years old I was doing the Gibson girl impersonation in the Old Herald Square Theater--for none other than producer Lew Fields.

Miss Hayes was born Helen-Hayes-Brown in Washington D.C. The last name was dropped for stage purposes. Her father was manager of a wholesale butcher company in Washington and had neither time for nor inclinations toward the drama. However, both Helen's mother and grandmother had a great liking for the theater and never missed a matinee if they could help it.

Little Helen Hayes at the age of five made her first professional appearance as Prince Charles in a play called The Royal Family. Since she could not read, she was taught her first part, according to Mrs. Brown, her teacher, "Helen only rehearsed a week, but by the opening night she was playing the part in her own way, and there was nothing of my direction left."

After this part Helen and her mother arrived in New York one Sunday afternoon with a card on which was written the name of a boarding house on West 45th Street, a heavy straw suitcase, \$50.00 and two return-trip tickets, which Mr. Brown thought or at least hoped they would use soon, for "this idea of the theater was the maddest he had ever heard." Helen and her mother had almost given up their daily wear rounds of the producer's offices when they located Lew Fields who had been so amused with Helen's imitation of a Gibson girl. He assigned the child actress to four plays and she was an immediate success.

In 1912 after a series of road tours Helen returned to Washington and studied with the Dominican Nuns at the Sacred Heart School. From them she received her formal education, specializing in English, and in 1915 graduated with honors. At the time she put all thoughts of college out of her mind and concentrated solely on her job of becoming an actress.

Happy, Happy Birthday

As if "Harvey" and "The Iceman Cometh" hadn't made the point, along comes "Happy Birthday" to establish the corner saloon as the cradle of contemporary civilization, and the highball as a substitute for the milk of human kindness. Left to its own devices, which are considerably more ingenious than ingenuous, Anita Loos's new comedy probably would have died of a combination of atrophy and alcoholism within the week. That it is destined to survive considerably longer than many a play that leads a better life is strictly a matter between Helen Hayes and her audience.

At best "Birthday" is a rickety vehicle for one of the international theater's foremost actresses, but with Miss Hayes in the driver's seat it bumps and buckets along handily. For this otherwise regrettable binge, Miss Hayes is a spinstery librarian who worships a book teller from afar and one day picks up the courage to invade the Jersey Mecca Cocktail Bar "Through These Portals Pass the Nicest People in Newark", where her hero does his serious drinking.

The point of Miss Loos's play, if it can be said to have one, is that when the mouse librarian does a little serious drinking herself, she suffers from delusions of

Betty Grable and acts accordingly. She also gets away with it.

"Birthday," however, comes off as something more than the spectacle of a great actress on an irredeemable absurdity. Miss Hayes claws and snags and sings a new Rodgers-and-Hartman ballad, she dances, not wisely but very well, and even pitches war with her bewildered bookie under a table. Due to all this, and a hangover, too, Miss Hayes contributes an infectious enthusiasm and her consummate skill as a show woman. The combination is irresistible. (HAPPY BIRTHDAY: Richard Rodgers and Oscar Hammerstein 2nd, producers, Joshua Logan, director.)

Helen Herself

About eight years ago when Helen Hayes was making theatrical history in "Victoria Regina," a Hollywood producer asked her to play Grammy in a movie. A little touch, even then, of an ill-lady role, Miss Hayes said that she was looking for a younger part. "OK," replied the producer, "we'll make Grammy young."

The actress not only refused this tempting bait, she spent two years in another ill-lady role—as Harriet Beecher Stowe in "Harriet." This prototypical Anna Loos

to suggest she "come out from behind those stuffed skirts" and do a little light-hearted somersaulting about the stage. A little nervously, Miss Hayes agreed. The result was "Happy Birthday," and a good time for the actress.

Yet for this role, as for all the roles she has played in almost 40 years on the stage, she worked hard. During the first two weeks of "Happy Birthday's" 12-week Boston run it was continually rewritten, until there was practically nothing left of the original second act. Miss Hayes, with most of the lines to speak, and with new lines being added and old ones cut at almost every performance, played her part without a visible hitch, although she says she felt "like a cat walking on a mantelpiece."

The other players, with comparatively less new lines, were quickly imposed. But this, too, was nothing new. Helen Hayes is an actor's actress, impressing fellow players with her perfect technique, her ability to regulate apparently genuine emotion, her absolute control over the pitch and timbre of her voice. And her complete absorption in a role gives her supporting players a lift; she listened as attentively to their speeches on the 1930s, and last performance of "Victoria" as she had on opening night.

Little Lady Fauntleroy: Miss Hayes's career in the theater has been almost continuous since 1907, when she was 8 and Lew Fields, of Weber and Fields, saw her when a Calverton girl in a Washington dancing-class recital. He urged her to go on the stage, but her mother, Mrs. Catherine Hayes Bowen, thought her daughter destined for something higher than the Dutch comedy of Weber and Fields. So Helen spent the next year as Little Lord Fauntleroy in a Washington stock company presentation of "The Prince Chap," in which she distinguished herself by some indications of hating. A year or so later, when working she had turned up, her mother selected, and Helen played with Weber and Fields until she was 12.

At 13, still dominated by her mother from the fact that there were such things as dramatic actors (her father, who was not interested in the theater, devoted his attention almost entirely to the wholesale meat business), Miss Hayes played with John Drew in "The Princess and the Pea" and was definitely on the way to success. She acted her first real bit at 18, with William Gillette in "Dear Brutus." From that time to 1919, she was constantly on the stage, and from 1919 to date she has put up a record of 70 plays, not including summer stock.

"Comet," which opened in 1917, was a milestone, establishing the larger audience as a unit. She won critical acceptance in the play-right Charles MacArthur, between performances of it in 1926. And her greatest award is not the next year when the Washington announced the advent of their "Art of Good" series, May 1926.



"Happy Birthday": Helen Hayes has a frolic in acting her age at last

Photograph—O. C. Brown

By ROBERT O. FOOTE

By ROBERT O. FOOTE

STAGE ATTRACTIONS

MONDAY—"Ladr Wielerne's Fan" with Cornelia and Skinner. Los Angeles
Baltimore. Every night. Matinees Wednesday and Saturday.

This is going to be a great revival year on the American stage. Already it has started with the Broadway production of "The First Page." Variety, examining the field, reports the following revivals are now definitely sanctioned for the coming season:

are now definitely scheduled for the coming season. "Last of the Summer Wine," with Cornelia Otis Skinner and Henry Daniel, "The Merry Wives of Windsor," Jose Ferrer, "Cranes on the Beach," "Duchess of Malfi," with Elizabeth Bergner, Theatre Joe's "Playboy of the Western World," with Burgess Meredith, New Opera Co.'s "Bohème of New York," Dwight Deere Wiman's musical version of "Sweet Sixteen," and the American Repertory Theatre's "Henry VIII," "What Every Woman Knows," "John Gabriel Borkman," "Androcles and the Lion," and "School for Scandal."



ZOE AKINS

Writes for Ethel Barrymore

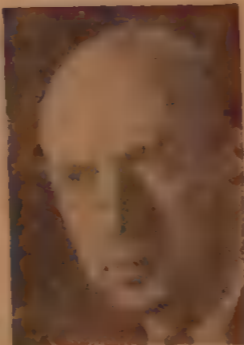
and in the sand-^{small} Alabama town. New York opening is planned for mid-November, with Miss Hellman herself directing. It will be recalled that her "Watch on the Rhine" was the winner of the Drama Critics Circle Award for 1940-41.

It certainly costs a lot more to produce shows these days than back during the late lamented Depression. Marc Connelly's 'The Green Pastures' is to be revived at estimated cost of \$125,000 to \$150,000. That is just twice what it cost when originally done in 1930.

Pessimistic Eugene O'Neill, back in New York after a 12-year absence, thinks the world has gone downhill you just say put and let it go at that. To intelligentsia he remarked "if the human race is so stupid that in 2000 years it hasn't had brains enough to appreciate what secret of happiness is contained in the Golden Rule, then it's time we dump the human race down the drain and give the ants a chance."

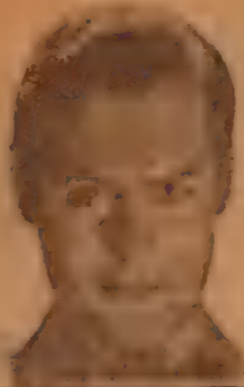
All of which, nonetheless, is good publicity for the two new O'Neill plays which the Theater Guild has in preparation, "The Iceman Cometh" and "A Moon for the Misbegotten."

The New York interviewers were shocked at the physical condition of the noted playwright. Though only 57 he has been aged by long illness and is reported physically shaky of hand and halting of speech, though still plenty emphatic in his drama.



MARC CONNELLY
Masterpiece Revised

Over in London, the Old Vic company, which last night stood the American theatrical world on its ear, has secured another triumph. Currier appeared in the first offering as King Lear. Next will come "An Inspector Calls" by J. B. Priestley, with Lord Richard featured. Richardson then will bring with "Cyrano de Bergerac." Currier is only taking the one role in the present Old Vic London season.



1900-1901

Bolton, Minneapolis, one of the more ambitious and intelligent souls of the screen, is going into the theater as a producer in a big way. With Elliott Nugent he has formed a New York corporation, capitalized with \$144,000, to produce and present plays, feature and operas.

Joe Vesper still remembered how he got really stealing the show from Ned Ralston, when they appeared in "Ozma" at the Citty And for as he to receive "Cyrano de Bergerac" this coming

season. The role was first performed by Constant Costello, for whom Ricordi wrote the part, in Paris in 1897 and since then has served Richard Mansfield, Henry Lee, Walter Hampden and Richard Bennett. It was also made into an opera by Composer Walter Damrosch in 1913.

The stars, like the screen, goes on "discovering" in obscure spots, talent which it had overlooked when night under its eye. Jack O'Brien of the A.P. reports the case of Allyn Melrose. Dought Deere Winch and Tim Weatherby, about to produce some more intimate revues like the "Little Show," badly needed a dancer and went on their looking for one. They found her a girl named Allyn Melrose performing in a Detroit night spot. After they had signed her and acquired into her background they learned she had been long at the musical stage in New York and had even followed Sammie Davis in the leading role of "On the Town."

Highest price ever asked for movie use of a stage play has been set by Moss Hart on a drama that has not yet even been produced. It is called "The World of Christopher Blake"—the story of a young man who, after the late Christopher Reeve, "can't die." The idea is to open in late fall in New York. Hart, the author, thinks he ought to get about a half million dollars for the film rights. Moreover, one producer is actually discussing with him, on that substantial basis.

Carl Hoge Roth, for several years past associated with Dorothea Hirschman, has been appointed a full time professor of acting and directing and simultaneously assumed as a director of the Dramatic Workshop at the New School for Social Research in New York. Before the war Mr. Roth was supervising director of the noted New School of Acting in Vienna.

Sometimes one despises the results of war. One of us are so much more powerful. Take *Endless A. Rosen*. He put on a terrific show at Los Angeles, called "Good Night Ladies" and it far a piece in Chicago. And it has made him a fortune everywhere but in New York. Now our latest "Mary Had a Little" produced in San Francisco, played somewhere abroad, is cleaning up on the road and now will go into Chicago, probably to duplicate in that rowdy town the success of *Ladies*.



THE UNIVERSITY OF CHICAGO
LIBRARY OF THE DIVISION OF THE PHYSICAL SCIENCES

**Sir Laurence Would
Try Comedy Now, He
Reveals Over Phone**

U.S. MARINE CORPS

The
with
... ..
... ..

Howel and I discussed about the
rest of our presentation and in
his letter this evening there
are several combinations of in-
teresting points, especially
those with a feeling of interest
shown and a great deal of interest
with a sense of action that is
generally good, but in the
matter of the presentation, let
us have a good one.

Peters Old Vic

[illegible]

I asked him what he thought of the
international work for London.

"Don't you think it's important
to change old patterns the way
and the way?" he said. "I've
been thinking it's hard work and
that is why I'm not going to
do it and you know I'm not
here. And we're looking forward
to getting away for a few weeks.
And the thing is, we're going to
do it again in a few days and
I don't want to come back here
and not the chance to come back
to the school. And it's all right
and we're going to do it again
it'll go on that."

Tom Many Snow

"All the people of the world
have heard that we were going to do
something and now we are doing it
because we have the power."

...the fact that the ...
...the fact that the ...
...the fact that the ...
...the fact that the ...

...the ...
...the ...
...the ...
...the ...

Los Angeles Times 2★ FRIDAY, MARCH 11, 1949—Part I 17

Dowling Eyes Our^P Stage;
Jeanne Cagney in Lead;
'On Town' Star Pacted

BY EDWIN SCHALLERT

Eddie Dowling is to enter the stage producing industry here, thus giving important new impetus to West Coast footlight progress. He expects to be here in about 14 days, arriving to word received by Writer Houston Branch, whose comedy, "The Rooby Prize" he may produce.

Branch was in New York about six weeks ago in connection with Dowling's doing the play there, but they had different castings, and the writer then suggested that plays might be easier cast here. Dowling has two other plays that he ~~may~~ ^{has} be sides "The Booby Prize." He will probably follow ~~the~~ ^{the same} procedure similar to the one Henry Miller engineered so succe ~~ful~~ ^{ful} during his lifetime with trouts on the Coast.

'Hamlet'



MAURICE EVANS plays "Hamlet" uncut in four-hour stage show. He popularized the play with South Pacific GI's during war.

HERE ARE FOUR TOP HAMLETS

Since Richard Barthelemy played the role of the masterfully English prince under Snake's own direction, most male Theopians have accepted in it. Four leading historians of this century are depicted here.

Lawrence Olivier, however, challenges a wider audience than *Heavenly Creatures* with his British-made film version said to be soon here. Olivier played the role and directed. Some critics say the film will popularize the hard with screen fans.



JOHN BARRYMORE broke Edouard Baer's New York record by playing "Hamlet" 101 times, then won London.



LAURENCE OLIVIER directed and played "Hamlet" in its first grand-scale screen production, soon to be seen here. Film has great cast, dramatic unity, fine music, settings.



F. R. BLYSON was top English Hamlet in 1940. Costume and chair have transformed, dress and pose have changed little since.

FRANK FAY TO JUMP FROM 'HARVEY' TO 'HAMLET'

CHICAGO, Feb. 17.—Kaiser
Fay and his associates predict that
the price of gold is just about
about reaching a level of \$100 a
ounce.

"Yes, I've a good memory for about 'Warwick'.... one place, but it is... but it was I which the poor people travelling at the period... The date..."

[illegible]

ALFRED RYDER portrays Hamlet in the star-studded production of Shakespeare's tragedy, which is closed to the public next Tuesday at the Waldorf Theatre.



"I knew he'd forget..."



Barton and Digges: "The Iceman" was a long time getting there

Pix

O'Neill's Iceman

After a hiatus of twelve years,* Eugene O'Neill has returned to Broadway with "The Iceman Cometh," a controversial, four-act play about the dreams, disillusionments, and the general sorry state of humanity. The controversy it aroused is not over the ideas expressed, but over whether the ideas are worth four hours of pretty verbose drama. The Oberammergau Passion Play takes seven days, but its subject matter is good enough to keep it going as a pageant; few dramatists other than O'Neill would dare to present the subject matter of "The Iceman" in more than a regulation-length play.

Once he gets "The Iceman" under way, however (and by "under way" is meant after a deadly, one-and-a-quarter-hour first act which sets the stage for the action), O'Neill demonstrates the ability which has won him three Pulitzer Prizes ("Beyond the Horizon," 1920; "Anna Christie," 1922; and "Strange Interlude," 1928) and the Nobel Literature Prize (1936). He inspects and develops his nineteen characters with warmth and good humor; he talks at some length on a number of subjects without becoming boring, and with a minimum of stage action he keeps the interest focused on his central theme, at which he hammers for the last three hours.

This theme is O'Neill's premise that the only way for a person to find peace of mind is to abandon his pipe dreams and face reality, but achieving peace of mind leaves death (The Iceman) as the only thing to be looked forward to. As it turns

out in the play, most people cannot face reality, and the majority of the characters, like Miniver Cheevy of Edwin Arlington Robinson's poem,

... coughed, and called it fate,
And kept on drinking.

To prove his point, O'Neill assembles a group of drunken bums in a 1912 saloon and rooming house. They have all at one time had jobs or positions—one was a police lieutenant, one a captain of British infantry in the Boer War, and among the rest are a couple of Anarchists, a one-time Boer Commando, an ex-war correspondent, and a former proprietor of a Negro gambling house. The owner of the saloon was once a politician, who gave up everything, including going out of doors, when his wife died twenty years previously. They do nothing but sit around and drink and talk about how they will gather themselves together some day and get their old jobs back. There are also three streetwalkers, whose pipe dreams seem to lie in the idea, as one of them puts it, that "we're not whores—we're tarts."

Noble Experimenter: Into this group comes Hickey, a hardware salesman, who on his other visits has always been the life of the party, buying drinks all around and generally behaving like a good egg. This time, however, although he buys them drinks he will not take any himself—he says that he has got rid of his pipe dreams and has found peace of mind and that he no longer needs or enjoys liquor. He tries to help the rest to find his happiness by making them try to do what they have always been saying they will, on the theory that when

they find it impossible they will no longer be nagged by their consciences and will relax.

They try, all right, but the experiment misfires and they end by resenting Hickey and his running of their lives. Then it turns out that Hickey found his peace by shooting his wife, and as he is led off by the police he realizes that the only way to bring even comparative happiness to his friends is to tell them that he was crazy, so that they will forget all about him and go back to their pipe dreams.

Outstanding in the cast are Dudley Digges as owner of the saloon, Tom Pedi as bartender, Morton L. Stevens as a broken-down circus man, Nicholas Joy, the ex-British Army officer, and James Barton as Hickey. Omission of the others in no way indicates disrespect. The direction is even and cohesive, and the sets, by Robert Edmond Jones, fit the atmosphere perfectly. The only real complaint about "The Iceman" is that it is too much of a good thing. (THE ICEMAN COMETH. By Eugene O'Neill. A Theater Guild production. Eddie Dowling, director.)

Revival Week

Pot luck with Broadway last week was chiefly a matter of revivals. And even at that, the pot wasn't too lucky:

❖ **Lady Windermere's Fan**—This Oscar Wilde revival is a pleasant and colorful production. Its main strength lies in the fact that it does not try to knock anyone out of his seat, but plays the lines as Wilde intended. It comes out frankly and blandly a rather precious period piece. The epigrams and paradoxes ricochet off Cecil Beaton's beautifully ornate sets with a wild abandon, and everyone has a good time.

The cast is excellent, and costumed to the teeth. Penelope Ward, returning to Broadway after a long London run as Elvira in Noel Coward's "Blithe Spirit," is downright gorgeous as Lady Windermere. She is ably supported by Estelle Winwood, Cornelia Otis Skinner, Henry Daniell, Rex Evans, and John Buckmaster. Beaton, although a better designer than actor, fits the role of Cecil Graham, the esthete, to perfection. (LADY WINDERMERE'S FAN. Homer Curran, producer. Jack Minster, director.)

❖ **The Duchess of Malfi**—At the risk of insulting your library, John Webster's minor sixteenth-century Guignol, even as adapted by W. H. Auden, the British-American poet and Shakespearean expert, is a bumbling bore. Only in the final scenes does Webster's Elizabethan elegy about a dainty duchess and her irrational brothers deserve to be rescued from the reference file. Elisabeth Bergner, who can do no wrong, is exciting as the embattled duchess; Canada Lee, a Negro actor playing white-face (NEWSWEEK, Oct. 7), is eloquent as De Bosola, the improbable brothers' deus-ex-Machiavelli. John Carradine, veteran of more than 200 motion pictures but making his first Broadway stage excursion, plays a lustful cardinal with the restraint of a movie actor determined to show Broadway that screen actors are not necessarily fustian. Even so, your reaction will be academic. (THE DUCHESS OF MALFI. Paul Canner, producer. George Rylands, director.)

❖ **Lysistrata**—Gilbert Seldes has tuned his variation on Aristophanes to an all-Negro cast, and neither Seldes nor the cast is up to Aristophanes as he considers how the women of Athens end a 21-year war with Sparta by staging a strike in the boudoir. Etta Moten—a Bess in "Porgy and Bess"—in the title role, and Rex Ingram, who played the devil in "Cabin in the Sky" and De Lawd in the movie version of "The Green Pastures," are fine actors, as are Fredi Washington and Leigh Whipper. As it turns out, Aristophanes is still good enough to take straight; as reduced to jive and jittering declamation, the Greeks wouldn't have a word for it. (LYSISTRATA. James Light and Max Jelin, producers. James Light, director.)

*His last new show on Broadway was "Days Without End" in 1934.



The Theatregoer

A Ware-Hazelton Attraction
CHARLOTTE GREENWOOD
 in
"I REMEMBER MAMA"
 September 28, 1947
 PASADENA CIVIC AUDITORIUM

THE THEATER

Few Really Good Plays Premiered

BY JACK O'BRIAN

NEW YORK, Oct. 9 (AP)—September seemed to have the kibosh on the straight drama. Right up to the last day nary a decent dramatic offering arrived on Broadway.

Of course, there were a couple of musicals of varying excellence. "Small Wonder," modestly budgeted but exuberantly presented, delighted this corner so much that I went back again the third night it was open. And, may I add, it seemed better the second time.

Then Came 'Edward'

"Magdalena," a big, colorful, quasi-operatic something with exciting music and luxuriant sets and costumes, came along in September, too, and received drastic-to-delighted reviews. I went back to see this, too, a second time, but the doleful libretto, loaded with bloated operetta mannerisms, drove me out of the Ziegfeld Theater.

September's coolness toward the straight drama lasted until the very last day of the month. Then, along came "Edward, My Son," by Noel Langley and Robert Morley, a brace of Brits.

"Edward, My Son" already had had a long run in London, where it was presented by Gilbert Miller and Henry Sherck. The same gentlemen present it here. It was greeted with whoops of critical enjoyment and the public actually cheered at the final curtain. It was the first touch of real professionalism in the autumn theater, with magnificent acting and expert if not inspired playwriting.

The play is about a Britisher who goes from abject circumstances to a title and great riches by thievery and chicanery. He justifies his nastiness by saying he did it all for Edward, his son. The authors, and Morley himself as the actor playing the terrible old tycoon, manage to get more into the reading of the part than meets the casual eye.

The other players are almost equally expert. Peggy Ashcroft has a part loaded with more single acting skyrockets than Morley's, that of the wife, plagued with the knowledge that pampering their son is ruining him. She has every sort of scene from flighty young motherhood to alcoholic old age, and masterfully manages the transition. Ian Hunter, as a solid, dependable family doctor, gives a strong, restrained performance, and Torin Thatcher as a friend, used and abandoned on the tycoon's road to riches, is delivering one of the better acting exhibits on Broadway today.

GREENWOOD GAINS HER DRAMATIC GOAL

BY EDWIN SCHALLERT

Step by step Charlotte Greenwood is reaching a goal for which she has long fought—full and complete recognition as a dramatic actress. The first definite step was "The Late Christopher Bean," in which she starred for Henry Duffy in Hollywood 16 years ago;

the latest developments have been her remarkable footlight success in "I Remember Mama," and what has been happening to Miss Greenwood's suddenly blooming screen career.

"'I Remember Mama' was the turning point," said her husband Martin Broones, composer, who was present during our chat at their home in Beverly Hills. "It meant the public's acceptance and acknowledgment of her dramatic ability. Outside of radio and pictures we had never been quite sure Charlotte stood on firm ground. Today we are more than hopeful that her dream will be entirely realized."

Played With Certainty

"Henry Hathaway, the director of 'Home in Indiana,'" said Charlotte, "told me after a long scene I played with Lon McCallister, which they shot at the first take after our rehearsal: 'Charlotte, you could not have done that except for your experience as a comedienne. There are things that you draw on from that experience which enabled you to play it with certainty.'"

"That helped me greatly. I knew there must be a foundation for the urge I had long felt to do work of a more serious character, such as he described."

"Darryl Zanuck had encouraged me before that. He had the idea about my appearing in 'Home in Indiana.' I know that previous Irving Thalberg, who had a remarkable flair for discerning hidden talent, felt the same way, but it was Zanuck who gave me my best opportunity to create a new type. He took a chance, too, because most of the people in that film were not box-office names, and I hadn't established my name at all with the large picture audience."

Long-Legged Dancer

Charlotte is remembered by old-timers as one of the brightest, cleverest comediennes ever seen on the stage. Even when she appeared in a comparatively straight play like "Leaning on Letty," an adaptation of "The Post Road" a few years ago, she had to turn loose after the final curtain and do what was practically a vaudeville entertainment climaxing with her long-legged dancing.

"The only thing I didn't do was juggling," said Charlotte. "I studied that once when I was schooling myself for the theater, but my instructor said, 'You'll never be a good juggler unless you practice eight hours a day.'"

"I was trying to study singing, including grand opera arias, dancing and acting, and I couldn't see concentrating on juggling as he suggested. I learned one trick, demonstrated it for him, and then waved him good-by."

Dogged Persistence

Charlotte brings the elegance and grace that belong to old theater in this country to her work. She is never too serious about what she does, for her sense of humor is rampant, but she has a dogged persistence which seems destined to carry her through obstacles.

To a newer generation of theatergoers her comedy antics are

scarcely known, because the trend has been so steadily toward the serious. On radio her work was in that vein, and except for a comparatively brief flurry at 20th in musicals, where she contributed to the lighter situations, she has been steadily pursuing the dramatic course.

Incidentally the late Winfield Sheehan, who was "sold" on Charlotte's talents for the films, wanted to adapt the Will Rogers pictures to star her.

"The theater audience, because so many of its members remember me from the other days, was more difficult to convert to my timid new endeavors," she continued. "Russell Lewis and Howard Young met lots of opposition when they chose me for 'I Remember Mama,' but they stood their ground."

"I myself very much wanted to do that play, and believed I could act the character. My worries about getting a response of laughter when I was being serious were in the background, because I felt I had overcome this in 'The Late Christopher Bean,' as well as through picture work and radio."

Laudatory Reviews

The proof of Miss Greenwood's fitness for the assignment was commandingly attained when she went right into Boston with the

play, where it had originally opened with Mady Christians, and received the most laudatory reviews.

Recently cast in a dramatic part in "The Great Dan Patch," which is said to register very brilliantly, she has lately been acting in "Oh, You Beautiful Doll," George Jessel production of the story of Fred Fisher, song writer, at 20th.

"That completes a cycle," said Charlotte, "because when I started my career I was once known as a Fisher girl. There were two of us who used to sing and dance to his numbers playing a circuit in New York City itself. I was well acquainted with Mrs. Fisher, whose role I play opposite S. Z. Sakall."

Charlotte Greenwood is show business.



KICKS OVER COMEDY!—Once famous for long-swinging underpinnings, Charlotte Greenwood has set new goal for herself as dramatic actress both on stage and in pictures.

EVANS SCORES HUGE HIT IN SHAW PLAY

BY EDWIN SCHALLERT

[illegible]

"Man and Superman" is an un-
derstandably the oldest, as
well as the most powerful con-
cept, and though it is a vintage
work, it is, indeed, by the time
it was written, the script
contains in many up-to-date
concepts, might have emerged
at any time.

First audiences over the week end were inundated, if not at all surprised by the play, and its presentation. Undoubtedly the Stark company will prove one of the happiest Booms adventures in this house.

Fugitive Hero!

The story of the artist man and the mother woman as told in "Man and Superman" hardly needs recapitulation at this late hour. It is still probably Shaw's most violent stab at form, those conclusions when those are concentrated upon capturing a husband.

The John Tanner, central character of the play, is a common parlance name all the way round. He finds all experiences not only to avoid, but also to escape, taking to sea. He even takes three times England to Spain to avoid the personal problem.

The book's intention is a frame for Shaw's expression of his ideas on man, woman and the "unhappy men" they are entitled to have for each other. He discusses the issue from biological, social and, one might even say, civic or state angles.

Woman Pursuer

Whether his hero—or spokes-
man—may offer to discharge the
infected mailman and represent
members of the very attri-
bute teams determined to make
him feel that there is plenty
of life here, if you feel that
on the long run.

In the summer of a recent year picture the lady Ann White and her mother told that Ann's grandfather had married her not only for her rap for love, but she finally paid a great deal of her own.

Ann. Approved

as Frances Rose—who represents somewhat of Greer Garrison. An Ann Spe leads the choir better to the production.

Visitors also can take a bow to something such enjoyable pieces as Josephine Brown (Melville) and Melville Jones, a one-act farce by the late, lamented Britisher, Harold Ramsden.

Theater Section: Nan McFarland and Victor Sutherland in "The Great Escape" (1963). McFarland, who played Mackay, and Sutherland, who played the villain James Dr. Doughty, played round out the cast.

Above all, there is Evans him-
self, with his sovereign fluency
in the reading of the many lan-
guages required in his portfolio.
Except for the final act he
is on stage practically all the time
to say what Shay has to say.

Shaw's Wit Still Snaps *P.H.*

Maurice Evans
Enlivens Revival

By HARRISON CARROLL

After all these years, George Bernard Shaw's comments about woman, the huntress, and man, the pursued, may have lost some of their audacity, but the Irish playwright's dialogue still crackles with wit.

The Shaw admirers were out in force Saturday night at the Baltimore Theater for the Maurice Evans revival of "Man and Superman" and they enjoyed themselves immensely.

MAN FOR JOB

Any play as old as this, particularly such a conversation piece, takes a lot of doing. Mr. Evans proves just the man for the job. He rates a medal for giving some life to the long and tedious first act of "Man and Superman," in which the characters talk on and on with little plot development or even lively stage business to relieve the monotony.

Once this is over, things pick up and Mr. Evans, as the sardonic hero who is ensnared even as he mercilessly analyzes the wiles of women, is able to achieve a more dynamic tempo.

The first night audience was in continuous laughter at Shaw's barbed sallies which keep coming in amazing profusion.

SUPPORT IS ABLE

Frances Rowe, on the girl who wins the alarmed and reluctant bachelor in spite of himself, renders able support to the star at Josephine Brown, as the heroine's fat and dowdy mother bawled at her daughter's schemings who steals the feminine honor in the show.

Others worthy of note include Chester Stratton as the postmaster, Victor Sutherland as an American millionaire, Nan McFarland as a practical minded secretary and Morton DeCosta, an architect.

The cars here of Mr Evans and his company will be brief and are already are at a premium.



HEROINE—Frances Rowe, English actress, plays the man-trapping Ann Whitefield in Shaw's comedy, "Man and Superman," tonight at Biltmore. Maurice Evans stars.

'Man and Superman' Due
March 12 for Eight Days

One of the funniest comedies ever written about the male and female of the species will be presented here when Maurice Evans brings his production of "Man and Superman," George Bernard Shaw a "comedy of the sexes," to the Baltimore Theater for eight days beginning March 12.

It is a hilarious and unconven

ventional treatment of romance, reversing the Hollywood concept of "boy chases girl." The play sees Mr. Evans cast as a contented and wealthy young bachelor who finds himself the target of a lovely girl determined to seduce him as a husband.

Nine-Month Tour

A top comedy hit of the past Broadway season, "Man and Superman" is embarked on a nine-month tour which will take Mr. Evans and his company to 26 cities in 29 States before returning to New York for a reunion engagement this spring.

Frances Rowe, lovely young
British star who won last Amer-
ican debut as the pianist in
Ann Whitefield is repeating her
performance on tonight's program.
Many members of the New York
Korean Christian Students Association
Brown Morton Puckett, Vice
Sunderland, N. Y. American
James Dick, Pastor, Moravia A.
Church, Poughkeepsie



ROSALINDA

The Los Angeles
**CIVIC LIGHT OPERA
ASSOCIATION**

TENTH ANNIVERSARY SEASON

★ 1 9 4 7 ★

PHILHARMONIC
AUDITORIUM

Joan of Arc



She bears a sword for the first time in her life as she rides out of Vaucouleurs to seek the weak, discouraged Dauphin.

Ingrid Bergman Plays the Saint Who Saved France

Joan of Arc was a country girl from Lorraine who in February 1429 put on man's clothing, grasped a sword and rode briskly onto the stage of history. She didn't know A from B, she said at her trial, but she had heard voices of saints telling her to save France. In one extraordinary year she commanded the French armies, crowned the French king and made the French nation live again. Then she was betrayed to the enemy, declared a heretic by a church court and burned by the English in Rouen.

For five centuries the world has remained fascinated with the drama of her life and the charm of her character. Beneath all the controversies that have swirled around her life, the figure of the Maid herself, a fresh, quick-spirited, sharp-tongued, pious girl, keeps a universal appeal.

Shakespeare wrote about her with a narrow patriotic bias in *Henry VI* as an impostor and a strumpet. The German poet Schiller pictured her as a wordy romantic heroine of impossible nobility. George Bernard Shaw in one of his best plays, *Saint Joan*, offered a lively and unconventional Joan as a precursor of modern individualism and nationalism.

The new movie, made at a fabulous cost (which may finally amount to \$9 million) by Walter Wanger, follows a line of approach more popular than Shakespeare's or Shaw's. Though theoretically derived from a play by Maxwell Anderson, its spirit throughout is much the same as that of Mark Twain's *Personal Recollections of Joan of Arc*. It chronicles her life with admiring devotion, from her village home to the glory of the coronation and on to the horror of her death at the stake; and it makes no profound inquiry into the nature of the people or the institutions involved.

Ingrid Bergman played Joan with great distinction on Broadway in 1946. Her movie role is the most complex and difficult of her career, and

she makes it the most moving as well. The simple-minded, stubborn country girl grows into an efficient leader in war, is tangled in intrigues beyond her comprehension, is hounded by her inquisitors, weakens momentarily and is transfigured in the end in the torment of the fire.

Not all of the movie is worthy of its leading lady. The sky is often over-Technicolored and the sentimentality is often unbearable. The good characters, the ones that befriend Joan, walk around like figures from a waxworks. Only the villains, like her archenemy, the Bishop of Beauvais (Francis L. Sullivan), seem to have any life in them. The only true human being in the cast, besides Joan, is the cynical and vacillating Dauphin, the uncrowned son of the last king. His part is played by Jose Ferrer with a mastery that makes the performances of the soldiers, dukes and prelates around him seem dull and incompetent.

Any character at all has to fight to stand out from the mass of costumes and props which keep turning this movie into a pageant. Researchers worked for months reading every book on Joan, consulting manuscripts, checking costumes and architecture. Actual dialog of Joan's trial was written into the script. Armor Expert Noel Howard had to manufacture 150 suits of nonlinking armor, then teach actors not to fall flat on their faces when they wore them. Miss Bergman wore a special 20-pound aluminum outfit designed by the Metropolitan Museum of Art in New York. Seventy-one ancient cannons, 500 crossbows, carloads of Percheron horses (trained by cowboys in armor to get used to the noise), "two dog collars (medieval)" and "one king's sceptre" figure among the accessories. Yet the Bergman and Ferrer performances somehow come through this morass of detail and make *Joan of Arc* one of the really good pictures of the year.



She Leads the French Army

Accepted by the Dauphin, Joan puts on white tunic and surcoat to lead the demoralized French army back to battle. Here she tells a group of young, wounded soldiers that they must be pure in word and deed as well as in their hearts.



Joan rides in triumph through the streets of Orléans after her army has driven off the besieging English. The turning point of the war has been reached. All the French nation is ready to do her bidding.



The Dauphin, now crowned King Charles VII of France, plays croquet (and cheats at it) on a castle lawn when he should be at work trying to exploit the victories that Joan and her army have won for him.



Joan lays her white armor and her sword before a church altar in St. Denis after her king, accepting English bribes, has signed a cowardly truce. Though her voices remain silent, she resolves to go on fighting.



The Coronation in Reims



Joan, captured by the Burgundians and sold to the English, appears in chains before an ecclesiastical court. The Dauphin she made king has abandoned her. The

intriguing Bishop of Beauvais, a creature of the English, heads the biased tribunal which finds her guilty of heresy and witchcraft, despite the dignity and wit of her defense.



Chained to the stake in Rouen above a great heap of taggots, Joan awaits her death in the crowded market place under the stern guard of English soldiers. One of the soldiers offers her a rude cross made of two sticks tied

together. As the flames, in the excruciating crisis, "I shall be damned, for I am burning a saint." One of the priests who judged her holds a crucifix up before her eyes and Joan breathes a last tortured cry, "Jesus! Jesus!"

English Group Makes Up for Its 'King Lear'

By John Chapman

NEW YORK [Special]—Donald Wolfit's repertory company, over here from England by way of Canada, failed to put its best foot forward with an opening production of "King Lear," but interest and quality have increased with each play and "Volpone" is something to talk about.

Lear is a role to strain the capacities of a great actor—which Mr. Wolfit is not; he is a competent and moderately resourceful journeyman whose best feature is his disinclination to try for fancy tricks. He has, one is told, a repertoire of some 20 classics, and his mission is to put them clearly on a stage.

It is not his fault, or his company's, that the language spoken is occasionally unintelligible to the American ear; Britons have a habit of running things together, even in their cooking.

• • •
"As You Like It" was an improvement over "Lear." And "The Merchant of Venice" a still better job. But it remained for Ben Jonson's "Volpone; or The Fox" to kindle enthusiasm in this chill breast.

It is, to begin with, a novelty, never before having been done in New York as the author wrote it. [The Theatre Guild once offered a re-translation of a German version by Stefan Zweig.] It is, secondly, a splendid comedy and an important one in the development of the theater. And, finally, Mr. Wolfit and his followers—some of whom have been rather painfully inadequate in other hearings—have presented it with style and humor.

Johnson was nine years Shakespeare's junior, so "Volpone" is Elizabethan. It is lusty and outspoken, as befits the period, but it makes no great attempt at the vaulting poetry of Shakespeare and others of a romantic age. Jonson was a critic—a pioneer in the great art of social criticism in terms of comedy. To him the frailty of human beings and human customs was a matter for bitter laughter, and as an ironic jest "Volpone" is a gem.

• • •
Volpone is a miser—a young and lustful one—who increases his hoard of metals and jewels by playing upon the cupidity of others. Abetted by an ingenious and rascally servant, he pretends to be a dying invalid and extracts gifts from various no less wicked dupes by pretending to make each his heir. One of those who covets his health is base enough to offer a human treasure—his wife.

"Volpone" is a wicked tale, but a moral one, for in the end greed is as justly punished as sin ever was in a \$3,000,000 movie. Mr. Wolfit has a very good time in the title role, and the performances of such players as John Wyngard, Alexander Gauge and Rosalind Idon are in keeping with the spirit of the comedy. A trial scene is very amusingly staged.

OFF-STAGE GLORY



This is how red haired Dolly Haas looks when she isn't wearing the silky black wig of the Studebaker's "Lute Song."



'Henry VIII': Duprez, Jory, Hampden

What Every Actor Knows

The American Repertory Theater last week made its Broadway debut with productions of Shakespeare's "Henry VIII" and J. M. Barrie's "What Every Woman Knows." A repertory theater, as such, has been much needed in New York since Eva LeGallienne's Civic Repertory Theater closed in 1933, but the new group's first two shows merit slightly modified applause.

The shortcomings are not for lack of trying, however. The few faults apparent in last week's productions stemmed from the material and were lessened to a considerable extent by the Repertory Theater's obviously serious intent and by a wealth of talent that includes Miss LeGallienne, Margaret Webster, Victor Jory, Walter Hampden, Richard Waring, June Duprez, and Ernest Truex.

The main trouble with "Henry VIII" is the result of a seventeenth-century triple play—from Shakespeare to Fletcher to Massinger. A few other authors may have been involved—nobody is quite sure. The finished product is little more than the somewhat tedious story of how King Henry foiled the scheming Cardinal Wolsey and left Katherine of Aragon for Anne Bullen (Shakespeare's spelling of Boleyn). Under Miss Webster's direction, the Repertory Theater slashed and cut its way through the original version and came up with a very handsome pageant, rather than a play.

In "What Every Woman Knows," on the other hand, the material is superior to the production. Barrie's story of the devoted and talented Scottish girl who is the anonymous manager of her husband's Parliamentary career can be, and often has been played with charm and pathos, notably by Helen Hayes in 1928.



GENE MANN

presents

SUMMER SEASON • 1947

The
Great Waltz



GREEK THEATRE in Griffith Park

Gilmor Brown Finds Stage Thrives in Great Britain

Back from a six weeks' trip to Europe, Gilmor Brown, supervising director of the Pasadena Playhouse, tells of witnessing some thrilling theatrical performances in England, Scotland and Holland and of being in on the fringe of the Coronation in The Hague, where he had a fleeting glimpse of the new queen.

Conditions in England Mr. Brown found infinitely better than when he was there a year ago. Then, he said, the people were much more upset and depressed. Now, they are busy with the new social set-up; they are more cheerful and showing a magnificent spirit, and the theater is in a very "healthy condition."

Sees Fine Plays

First thing Mr. Brown saw in London was Laurence Olivier's "Hamlet," which he says is marvelously done. Aldous Huxley's "The Gioconda Smile" also seen in London is an excellently acted play, he reports and "The Paragon" which is outstanding is coming here.

The Edinburgh Festival Mr. Brown thought more successful than last year. After seeing Judith Anderson in "Medea" in New York (the production that is coming to Pasadena next Tuesday) Mr. Brown was interested in Geilgud's production of this powerful Greek tragedy at the Festival. Another outstanding Festival play was "The Respectful Prostitute" by the French writer, Jean-Paul Savre and unusual was the old morality "The Three Estates" a production of Guthrie.

While in London Mr. Brown was guest of honor at a luncheon given by Douglass Montgomery, former Playhouse actor, who since the war has been appearing in English films and on the stage.

Calm During Crisis

When he first arrived in England people did not appear particularly concerned about the



GILMOR BROWN

Berlin situation, Mr. Brown said, but when he left the British newspapers were not being so conservative about the disturbing problem.

Mr. Brown caught "Oklahoma" again in London, where Remington Olmsted and Patsy England, formerly of the Playhouse are co-starred and in London, too, he enjoyed Helen Hayes in "The Glass Menagerie."

Those named do not begin to complete the list of attractions Mr. Brown saw during his overseas jaunt. He also was interested in seeing behind the scenes of the Holland film industry. He saw a production under way which had a French director, a Scottish cameraman, and

a technical crew made up of Americans and Englishmen. Two casts were used, one speaking Dutch, the other English.

NEW YORK THEATERS

Biblical Play Links Ancient Era to Now

BY MARK BARRON

NEW YORK, March 26 (AP)—A dramatist who dips deep into the pages of history to point a moral concerning contemporary problems faces an almost impossible task.

The span of time between biblical times and the 20th century is too great for a comparison between the two eras, as seems evident in the new production of New Stages, Inc., the new version of Barrie Stavis' drama, "The Sun and I."

First produced as a Federal Theater project in 1937, "The Sun and I" has been completely rewritten by Stavis so that it shows improvement in dialogue and characterization, and so that its commentary touches more on 1949 than it does on things as they were in 1937. Nevertheless, it is exhausting and overly heavy for an audience to continue looking at this dramatization of Joseph and his brothers, and expect it to reveal what is wrong with our own times.

Some Liberties Taken

To deliver his "message" Stavis has taken some liberties with the story as etched in the Bible. But he has remained close enough to the story of Joseph being sold by his brothers into slavery for 20 pieces of silver and Joseph's eventual triumphs in the Egyptian palace of Pharaoh so there cannot be too heated an argument against the liberties he takes with the biblical account.

Stavis has changed his commentary on contemporary conditions considerably. In his 1937 version he largely concentrated upon biting comments upon racial discrimination, politics in Europe as they affected the world and domestic economic policies.

In this 1949 version of the preachment play he still argues against racial, religious or other discrimination. But his central theme now is that in periods of far-reaching change in government, in economics and in other fields which affect a nation as a

whole, such changes must be made slowly, without unduly disrupting the normal lives of the common people.

Project Brings Revolt

For his example he takes Joseph and his plans to build dams in the Nile River so that water can be conserved. He argues that there should be plenty of food and water for all the year rather than periods of famine and periods of plenty.

This is an ambitious and idealistic ambition for the nation as a whole but it drives individuals into slavery, takes them away from their homes and families. Soon rebellion among the workers becomes overwhelming, and Pharaoh is compelled to step in.

He approves of Joseph's ideals but banishes him to the desert. He is more interested in protecting his own throne, he says, as he sends the enslaved workers back to their homes.

Play Still Rambles

Playwright Stavis has brought his play up to date, but it is still a rambling document that doesn't connect too smoothly the comparisons between problems of biblical days and the problems of 1949.

Karl Weber as Joseph, Kerner Murdock as Pharaoh and Nancy Pollock as Vashtee head a splendid cast in the imaginative production which New Stages has given this play in an off Broadway theater.

Theater Notes

Maie West will not be able to return to her starring role in "Diamond Lil" until the week of April 4 or later. Because of a triple fracture of the left ankle she suffered in a fall, her hit play has been suspended since Feb. 26. . . . Since Producer Jean Dabrymple went to England to get George Bernard Shaw's signature as his American producer, she has decided on the first of his plays she will present. It will be "Buoyant Billions," story of a wealthy reformer who finds love on a world tour. Robert Morley may play the leading role. Concerning world affairs, the play contains many of Mr. Shaw's personal opinions on the matter. But, naturally,

STRICTLY DRAMATIC

'SWEETHEARTS' GETS CLEANED, PRESSED

BY SYDNEY J. HARRIS.

The new producers of Victor Herbert's "Sweethearts," which opens at the Opera House Nov. 15, don't want us to call it a "revival." They haven't suggested an alternative name, but perhaps "renovation" is the word they are groping for.

They assure us that all the motifs have been shaken out of the comedy (which dates back to 1913 and includes such lules as "I'm a bad egg throwing off its matrimonial yoke"); all the creaks have been oiled in a silly plot that includes princes who win back their thrones and laundresses who turn out to be of royal blood; and practically everything else has been cleaned, pressed and glazed, except the Victor Herbert music.



SYDNEY J. HARRIS.

★ ★ ★

AT ANY RATE, I'm fully prepared to like "Sweethearts," if for no other reason than that I'm a pushover for Bobby Clark, who has taken over the starring role in the show. Given an inch of material, Bobby can stretch it into a yard of laughter—and since John Cecil Holm (who wrote "Three Men on a Horse") has done the book revisions, we may reasonably expect a happy evening.

If Bobby can do for this what Eddie Foy Jr. is doing for Herbert's "Red Mill" on Broadway, there's no reason why it shouldn't be a smashing success. After "Follow the Girl," we could certainly do one!

Loan Assures Passion Play

OBERAMMERGATT, Germany, April 2 (U.P.)—The Bavarian government has loaned this tiny village 1,000,000 marks (about \$400,000 at the official rate) to revive its famed Passion Play, scheduled for May, 1950, after an interval of 16 years.

The loan apparently gives assurance that the play will be performed at least once next year and thus fulfill the vow taken by Oberammergau villagers in 1633 to reenact the life of Christ every 10 years in thanksgiving for being saved from the plague that swept Europe.

Meantime, all males in the village already have been ordered to let their hair and beards grow in preparation for the casting of parts. Those who refuse are punished.

Philharmonic Auditorium

FIFTH and OLIVE

Michigan 8401

FIRE NOTICE—Look around now, choose the nearest exit to your seat, and in case of disturbance of any kind, to avoid the dangers of panic, WALK (do not run) to that exit.

» PROGRAMME «

Beginning Monday, June 21, 1948

THE LOS ANGELES CIVIC LIGHT OPERA ASSOCIATION

ROBERT F. NIVEN, President

EDWIN LESTER, General Director

As the Third Attraction of the Eleventh Annual Season

PAULA STONE and MICHAEL SLOANE

present

BOBBY CLARK

in

"SWEETHEARTS"

Original Book by HARRY M. SMITH and FRED D. GRESAC

Music by VICTOR HERBERT

with

MARJORIE GATESON
ROBERT SHACKLETON

JUNE KNIGHT
ANN ANDRE

JACK COLLINS

DENISOVA

HAROLD PATRICK

and

ANTHONY KEMBLE-COOPER

Production Staged by JOHN KENNEDY

Musical Arrangements by RUSSELL BENNETT

Book Revisions by JOHN CECIL HOLM

Ensembles by
CATHERINE LITTLEFIELD

Choreography by
THEODORE ADOLPHUS

Musical Director
ARTHUR A. NORRIS

Scenery Designed by
PETER WOLF

Vocal Direction by
PEMBROKE DAVENPORT

Costumes Created by
MICHAEL LUCYK

Production Associate
BEN F. STEIN

(Any resemblance between this and the original production is purely coincidental)

CAST

DAUGHTERS:

DOREEN
CORRINNE
EILEEN
PAULINE
KATHLEEN
NADINE
GRETCHEN
HILDA
LT. KARL
DAME LUCY
PEASANT
LIANE

LINDA WHITE
ROSE MARIE PATANE
KAREN LUND
LOIS PALMER
BETTY WINSETT
MARJORIE WELLOCK
EVA SOLTESZ
GLORIA DE WERD
ROBERT SHACKLETON
MARJORIE GATESON
RAYNOR HOWELL
JUNE KNIGHT

'Christopher Blake' a Chronicle of Child Custody

Play Fails in Its Message, Chapman Says

By John Chapman

NEW YORK (Special)—Any new play by Moss Hart commands the most respectful interest as soon as it is announced, and when it turns up in a production mounted on five turntables and costing \$180,000, it must be regarded, in advance, with awe. From "Once in a Lifetime" to "Lady in the Dark" and "Winged Victory," Mr. Hart has been a dramatist of vigor, humor, and salt.

The \$180,000 number with five turntables is "Christopher Blake," which was unveiled on a recent Saturday evening at the Music Box. For all its size—and the cast is little short of formidable, with such characters as President Truman playing bits—it remains a soupy little Sunday supplement number about what happens to a child when his parents get a divorce.

At its premiere, "Christopher Blake" had a vast number of admirers, most of whom had blown their noses at the tatters. These people had found it an excruciating chronicle of a 14-year-old boy faced by the dilemma of choosing to live with either mama or papa—a chronicle more than ordinarily significant because, with the help of the play's shimmering scenery, it dealt with the inner workings of the lad's mind. As some of the professional reporters pointed out, it was the recent case of a juvenile Walter Mitty, or a variant of Elmer Fudd's "I'm not a gun." Yet it was in no sense a play, or even, for Mr. Hart has been dealing in the strenuous for

a long time and is too good a man to have to borrow from anybody.

My own reaction to "Christopher Blake" was one of great admiration for it as an exhibition on the stage, with some very good scenery by Harry Horner and a performance in the title role by Richard Tyler which was quite a feat for one so young. But I also found that I wasn't weeping one little bit about the breaking up of Christopher's home; I felt, indeed, that his parents were such a pair of jerks that if he had any sense at all he would have told the judge in the divorce court that he wouldn't live with either one of them. Certainly no boy with the imagination of Christopher—who could fancy himself committing suicide just after President Truman has decorated him, or spurning his parents' pleas to liberate them from a penitentiary—certainly no such boy should put any great faith in a pair of women's magazine characters like Mr. and Mrs. Blake.

Mr. and Mrs. Blake have reached the end. They are very noble. Mama loves Christopher as a mother should. Papa loves Christopher as a father should. Papa even loves mama, and in an excess of nobility he tells his son that the summer he has been playing around with for a

couple of years is nothing at all to him, fundamentally. Mama doesn't love papa, tho. "It never was right," she explains, after the first year or so. It isn't that she hates him—she just doesn't go for him. Heigh-ho!

Interlarding the mama-papa stuff—played with great solemnity by Martha Sleeper and Shepperd Strunwick—is the more interesting realm of the boy's day dreams. As he waits outside the courtroom he gets to thinking what he might do if he were something special and not just an ordinary boy. He is a great actor, a national hero, a rich South American, and in each of these roles he can show his parents what he thinks of them.

Best of all the scenes in the staging as well as the writing, comes at the moment when the boy is summoned to the courtroom. He must now go in and tell the judge which parent he chooses to live with—for the parents love him so much that neither wants to take him from the other. As Christopher stands on the threshold of this room and this moment he imagines what a court must be like.

It is a frightening thing, this ordinary place—a gallery full of taunting spectators of innocent experts, or third degree interrogations, presided over by a demon like judge on a throne 20 feet high. It is frightening, and it provides effective contrast for the swarming vision of the real courtroom in which the judge turns out to be the warmest and kindest creature since Aunt Jemima.

In attendance upon "Christopher Blake," I could not find myself going very far with Christopher and I went practically as distant as all with his parents or with the judge, for they resembled to me fictional characters in whom I did not trust. I felt that they were being unfairly varied somewhat in the nature of a radio serial, and I couldn't believe what they were or what they did.



DRAMA GROUP who presented the comedy "The Dear, Dear Children," at last week's meeting of the Santa Anita Athletic Club. Standing, left to right, Mmes. E. J. Frentress, Paul Kennedy, Fred Gamroth, John Ross, Jesse Balser, and Jo Banta. Front row, left to right, Mmes. Ray Kennett, Ray Allen Young, Bertha Nichols, Roy Regnier.

County Fair To Be Novel Attraction

A Country Fair will be staged in Arcadia by the Woman's Club and the public is cordially invited to participate.

Mrs. Harold Slater, ways and means chairman, promises this year's fair will offer many outstanding attractions, among them the \$1.50 smorgasbord-like dinner served between 5.30 and 7.30 which includes the evening's entertainment. The tempting menu has cold ham and turkey, hot spaghetti with Swedish meat balls, escalloped fish, several different salads, home-made pies and cakes. "If one serving isn't sufficient come for a second helping," the chairman says.

Mrs. Clara Morris, president-elect is in charge of the dinner. Her assistants will be members of the ways and means committee: Mmes. Slater, B. Maurer, Harold Kettell, Homer Brown, William K. Larocque, Robert Lane, Kenneth B. Leslie and Herman Kambietz.

Luncheon is to be served from 11.30 a. m. to 1.30 with the music department in charge.

Mrs. James A. Stoker's garden department will have the usual plant booth and at "Ye Old Curiosity Shoppe" there'll be bargains and unusual articles.

Members of the drama department, headed by Mrs. E. J. Frentress, will present a play during the evening, "Welcoming the New Minister." Directed by Mrs. Merle Regnier, the cast includes: Mmes. Davette Green, Mary Ann Phelps, Lillian Ross, Jesse Balser, Alma Weems, Estelle Messenger, Bertha Nichols, Peggy Hill, Morris and Vivian Hassinger of the Junior Woman's Club.

During dinner a trio of well known musicians — Wilma Wray, pianist; Mary Lou Hobbs Moore, cellist, and Florence Anderson, violinist, will play.

Drama Section To Give Play For Federation

Much was accomplished at Monday's meeting of the drama department of the Woman's Club with Chairman Ethel Frentress presiding.

Lillian Ross gave the highlights of Katherine Cornell's life and reviewed the life of Eugene O'Neill. "Welcoming the New Minister," by Sally Shute, a one-act play for 10 women; and "A Good Girl in the Kitchen," by Frederick Johnson and Arthur Leroy Kaser, another one-act play for seven women, were read. Merle Regnier will direct.

"The Dear, Dear Children," by Sophie Kerr, the one-act play given last year by the department will be given March 26 at federation in Los Angeles. Members of the cast are Mmes. Dorothea Gamroth, Mary Young, Margaret Balser, Bertha Nichols, Jo Banta, Bobbie Kennedy, Lillian Ross and Mildred Kennett. Merle Regnier directing.

Drama Department To Give Play

"The Dear, Dear Children," the one-act play to be given by members of the drama department of the Arcadia Woman's Club on March 25 at federation headquarters in Los Angeles, was rehearsed at Monday's meeting of the department. One of the plays to be given on the evening of the country fair, "A Good Girl in the Kitchen," was read. Mrs. E. J. Frentress presided.

Leeside

It took the Woman's Club of Arcadia to start it, but it would serve as a warning. It has started a campaign for censorship of the "posture, obscene and blasphemous language used with little or no restraint on the legitimate stage."

I'd prefer to see the campaign against obscene, badly suggestive and smutty language. There are shows running in Los Angeles now which aren't objectionable on the ground of profanity or blasphemy but are filthy with cracks which provoke the loud laugh that bespeaks the dirty mind. Shakespeare used some pretty rough language, but he never did it in order to appeal to the worst in his audiences. Soldiers "full of strange oaths" — which don't really mean anything — have toughened the ears of most persons but dirty lines are quite another story. The Arcadia protest should warn theater managers of what they will bring on themselves if they don't do a little cleaning up. Screen and radio have proved neither drama nor humor is hurt by the omission of smut.

New Officers Installed by Drama Section

Mrs. E. J. Frentress was installed as president of the drama section of the Woman's Club at the meeting of the section held at the Santa Anita Athletic Club, June 2.

Due to the postponement of the June meeting, the activities of the drama section were held at the Santa Anita Athletic Club, June 2. Mrs. Frentress presided over the meeting and presiding officer of the past year, Mrs. E. J. Frentress, was installed.

Immediately following the installation, Mrs. Frentress presided over the meeting and presiding officer of the past year, Mrs. E. J. Frentress, was installed.

At the close of the meeting, Mrs. Frentress presided over the meeting and presiding officer of the past year, Mrs. E. J. Frentress, was installed.



NEW OFFICERS—Of the Arcadia Woman's Club who were installed June 2 by Mrs. G. E. Fuller, state chairman. Left to right, seated: Mrs. Michael Dufy, Mrs. J. Victor Covell, Mrs. J. K. Weems, Mrs. Bert Morris, Mrs. R. M. Kennett and Mrs. C. M. Moody. Standing: Mrs. Philip Weary, Mrs. C. F. Ganther, proxy for Mrs. J. W. Watson, Mrs. A. B. Ayers, Mrs. C. G. Messenger, Mrs. Paul Kennedy and Mrs. E. A. Phelps.

Mrs. Frentress Will Entertain Section

Mrs. E. J. Frentress, chairman of the drama department of the Women's Club, will be hostess to the group at her home, June 7.

The play, "Welcoming the New Minister," presented by the department at the County Fair, was very well received by its audience.

Cornelia Skinner Book Tops List At City Library

Among the new books now at the Arcadia Public Library are "Family Circle," by Cornelia Ods Skinner; "Their Mothers' Sons," by Edward Strecker, M. D.; "Our Gifted Son," by Dorothy Baker, and "The Secret Thread," by Ethel Vance.

"Family Circle" is the story of Miss Skinner's family, a warm account of the lives of three persons who have been part of two generations of American theater life.

Drama Department To Read New Play

Mrs. Ethel Frentress, chairman of the drama department of the Women's club, will present tomorrow at the first meeting of the year at 11:30 a. m. in the solarium of the clubhouse. Members are asked to bring sandwiches and coffee will be served.

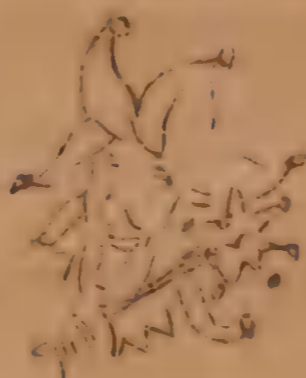
Reading will begin for parts in the new play and will be determined by ballot.



THE
Drama Department

ARCADIA WOMEN'S CLUB

presents



"WELCOMING THE NEW MINISTER"

Department Chairman
Ethel Frentress

ARCADIA PRESBYTERIAN CHURCH

Social Hall
7 pm

November
5th

Doorknob Led Lillie to Bea Painter, Too

NEW YORK, Feb. 5 (AP)—Beatrice Lillie is a skilled artist of the Broadway and Piccadilly theaters who seldom knows, when she makes an entrance onstage, just what particular door will be her exit offstage.

A door led her to a new career as a portrait painter, "and a very, very good one, too," she admits without urging.

"In my house in London," she said, "I had some trouble with the doorknobs on the doors of several of my rooms.

"I couldn't find any of the iron doorknobs which have inscriptions of pictures on them. I did find some doorknobs with enamel surface. The hardware man told me some of his customers painted pictures on them.

"I bought some paints, bought a book on how to be an artist and started to paint. Now I'm in business and I've already sold two paintings."

British or American?

Miss Lillie, probably the most British of all the British comedienne who have played upon the Broadway stage, said she had no idea how her name ever came up when they were casting "Inside U.S.A.," supposed to be typically American.

"I've jumped back and forth across the Atlantic in so many times," she said, "that while I'm still looked upon here as typically British, in Haymarket I am referred to as 'that American'."

Within a few weeks Miss Lillie is closing her Broadway run in "Inside U.S.A." and going with it on a coast-to-coast tour.

"I suppose by the next time I get back to London," she said, "they will be calling me 'that Texan' or 'that Californian' or 'that Brooklyn Bum'." M. B.

Theater Has Reached Heights In Everything Except Writing

BY SYDNEY J. HARRIS

NEW YORK—The most impressive, and most disturbing, thing about the Broadway theatrical scene this year is the heights to which the stage has risen in technical brilliance and the depths to which it has dropped in literary ability.

This sad contrast is striking, no matter which play you visit. I have seen ten plays in seven days, and with one or two notable exceptions, everything has been good about them except the writing.

Never before has the theater seen such ingenuity in the crafts of set-designing, costuming and direction. Oliver Smith's sets for "Beggars' Holiday" are vividly compelling. Josh Logan's direction of "John Loves Mary" is so deft that you scarcely realize the thinness of the play.



SYDNEY J. HARRIS.

A young crop of literati finds it more pleasant and profitable to turn out novels than plays. But, whatever the reason (and it is probably a complex one), there is more sheer talent going to waste in the theater today than any nation can afford to squander. Let's call for a congressional committee of investigation. It's un-American.

THE SAME is true of the acting craft. Frederic March, as I wrote, gives a fully-rounded performance in "Years Ago." Helen Hayes cuts beautiful capers in "Happy Birthday." The standard of acting today is perhaps as high as it has ever been in the American theater.

But the heart of the theater is writing; its purpose is communication, as well as entertainment. But, except for a few well-meaning but feeble tries, like "All My Sons" there is no worthwhile communication on Broadway.

The intellectual sterility of our playwrights is the principal reason for the amazing number of "revivals" on Broadway right now. There are more than a dozen, ranging from a wild adaptation of Gay's "The Beggars' Opera" of a couple of centuries ago, to "Burlesque," a drama of the 1920s that is redeemed from mediocrity only by the wonderful acting of Bert Lahr.

"EVERYBODY IS getting better in the theater all the time, except its writers," observed a downcast producer at lunch yesterday. "They have all this magnificent technical apparatus at their disposal, and they use it for building houses of cards—with soiled decks, at that."

Some of the playwrights—like Lillian Hellman and Maxwell Anderson—complain that neither the public nor the critics want a theater of communication, but merely one of amusement.

But it is obvious that where the two are skillfully combined, as in "Finian's Rainbow," both the customers and the critics toss their hats in the air. The same is true of "Street Scene"—another flourishing revival by the way.

Taste in Comedy Has Improved Enormously Over Last Decade

BY SYDNEY J. HARRIS.

However moribund the American theater may be in the upper reaches of tragedy, there is no doubt that our taste in comedy has been enormously improved over the last decade. And high comedy has always been one mark of a cultivated society.

Beginning with "You Can't Take It with You" in 1936, the theater

has perceptively raised its level of comedy to a point where, in the last two or three years, its biggest comedy successes have been reasonably literature productions, bearing absolutely no resemblance to the "Abie's Irish Rose" of the 1920s.

"Born Yesterday," the current hit at the Erlanger, follows in this tradition, coming close on the heels of "State of the Union," "Over 21," and "Dream Girl." All these plays, whatever their minor defects, made their appeal to the adult mind and were justly rewarded with boxoffice prosperity.

"Abie's Irish Rose" is now on the screen, which is where it belonged in the first place.

But I doubt whether even movie addicts will enjoy its crude humor, its libelous caricatures of two races, and its general moronic approach. A play of similar nature, "Down to Miami," flopped miserably on Broadway last year. It's nice to be able to report such



SYDNEY J. HARRIS.

encouraging progress in the theater.

WHILE WE'RE in this cultural frame of mind, Henry Senber, representing "Three to Make Ready," the Ray Bolger revue at the Blackstone, comes up with the information that times have changed backstage, too.

While not so many years ago a college graduate was a rarity among stage folks, they are successfully invading the theater in greater numbers each year.

Among the people connected with "Three to Make Ready," more than a dozen are college graduates or former students—including author Nancy Hamilton, of Smith, and Composer Morgan Lewis, of the University of Michigan. Members of the cast come from Washington University, Carnegie Tech, University of Miami, University of Pennsylvania, and even the *recherche* Bennington. Shades of McIntyre and Heath!

LAST WEEK, I slammed the changes in script made in "The Front Page," now at the Civic Theater. There's one change I'd like to applaud—"nigger" was used extensively in the original production. This word, understandably offensive to Negroes, has been deleted in the current version. The play doesn't lose a thing by it, either.

NEW YORK NOTES: It looks like a big season for fantasies, what with "Finian's Rainbow" putting out the S.R.O. sign, and soon to be joined by "Brigadoon," a musical set in Scotland. . . . Ferenc Molnar, whose "Liliom" comes to Chicago soon in the musical guise of "Carousel," has finished his new play, "Miracle in the Mountains." . . . Producer Arthur Hopkins, whose "The Magnificent Yankee" was somewhat mildly received in Chicago, told the New York Times that Chicago drama critics "are the Gromykos of the American Theater."

Drama Lovers' Aid Asked on National Theater Bill

P.H.

Repeatedly the charge is made that Los Angeles is indifferent to the legitimate theater, and when one considers that the nation's third largest city supports but one legitimate theater (and then only if the show first has been proclaimed a smash hit elsewhere), there seems to be grounds for the criticism.

Despite this, I feel sure there are many Angelenos who would be willing to do their bit toward retrieving our reputation insofar as the legitimate theater is concerned, and they can do so at a cost of but slight effort if they will indicate in the proper quarter their support of the movement for a national theater.

Initial moves for establishment of a national theater were made in Washington two months ago, when joint resolutions were introduced into both the House of Representatives and the Senate. The resolution recognized the need for a national theater, and authorized the President to convene an assembly including representatives from the theater (including little theaters, community groups and drama leagues, opera and ballet, theatrical education groups, etc.) to draw up and submit plans for a national theater.

The bill, which is a bipartisan measure, carries with it an appropriation of \$250,000 to finance the convention or conference. It has been referred to the House Administration

Committee and the Senate Committee on Labor and Education, of which Rep. Mary T. Norton of New Jersey and Sen. Elbert B. Thomas of Utah are the Chairmen, respectively.

The next step is to persuade the Committees to hold public hearings, at which the need for a national theater may be demonstrated and the desire for it proved beyond question. For unless the members of Congress are convinced that the desire for such an institution exists among their own constituents, they will pay scant heed to the request. The professional theater, by itself, is too small and politically impotent to compete with other, larger and more highly organized groups which have aspirations for Federal financing.

The legitimate theater, despite the reception accorded it in Los Angeles, has many friends here. Any lover of the theater will be a friend of the national theater project also, and if at this time they will write to their Representative and Senator apprising them of this fact, and urging the idea of public hearings with a view to establishment of a national theater, then we shall have done at least something toward reestablishing our good name.

A national theater for the United States is in sight, if at long range. It must not be allowed to slip from view or from our minds.

HUGH MURRAY,
Hollywood.

and musically, "Nice Little Day," "You're Wonderful," "Transformation Please" are about right. Total it all up and average it, and "Tongue in Cheek" should be a winner. It is more polished, it's more a than "Let's Do It," it lacks some of the other's basic originality and spirit, which is a vital attribute.

"Tongue in Cheek" and "Bright and Shiny" was billed as an event at the Los Angeles Theater. It had a notable first attendance and the patrons for the show were prolonged Monday night.

The two notable comparisons with "Lend an Ear," so recently a resident of the same show house, are in order. But "Tongue in Cheek" does well standing on its own. The first part of the production is both glidy and paw. The latter had needs tightening up and coordinating. It is so seen, after a while and does not end too well.

Individual members are flashy & dazzling. There are occasional elements of conventionalists. However, the youth, the spirit and the vigor of the new undertaking will assure its popularity.

Tops among performers is Sandra Gould with her baby voice that out-baby-voices all others. The accompaniment is too loud for her numbers, kills off some of the waxes-cracks. She could have given more emphasis to lines on the opening night without destroying her style. Nevertheless she will be a big hit with all audiences.

Ross Hunter, who presents the show with Jacques Mapeau, himself stars in "The World's Oldest Boy Violinist," one of the brightest comedy moments. He also appears in the take off on Texan

called "Outside U.S.A." which happened to be the opening number with particular Alton considering the adventurous some of them had recently had in the Lone Star State. Jenson, Carroll, Miss Gould, Dick Humphreys and Barney Schell were in the entire

Supper at 10:30, starting in
each hour as "Boredom" music by
Schell, Miss Good and Peter Mac-
donell, "Apologies to One Partner,"
offered by Frances Irwin, "Let
my City Breathe," Miss Irwin
and dancers, "Fish and You" with
Miss Carroll, specialized.

Smart Climate

A display also here is touched in "Sweeping Beauty" as presented by the Persistence Players, a take-off on a show done by the "men" set. This makes the bigger "Lead on Far" members.

Beauty of a high order is recorded in "Autumn in the Red Room" Patricia Lynde's story that is one of the most winning "Girl in the Window" in the measure of charm and will probably be one of the most favored examples of the kind since this

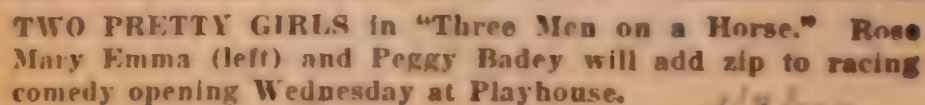
"Home in the Country," a poem
and the "Tentative" Message
Named "The" "More or Less"
Poem in the "Tentative" and some
Familiarizing in their staying
though rather poor as to the

One of the favorite daughters of Wichita Falls, Tex., is just now cast as Ado Annie in the London presentation of "Oklahoma." She is Betty Jo Jones and Pasadena Playhouse claims credit for her development, since she attended School of the Theater here and was lead in several main stage shows. Wichita Falls' other favorite daughter also caught on at the Playhouse, she is Louise Albritton, now a leading star of the films. Wichita Falls and Pasadena seem to do good team work in developing talented gals.

Back to Broadway continue to drift Hollywood players. Latest count reveals that Melvyn Douglas will soon be seen in Samuel Spewacks play, "Two Blind Mice"; Eddie Bracken in "Happy Dollar"; Norman Corwin and Katherine Locke in "The Glass House."

Speaking of Hollywood returning to Broadway, Clifford Odets, the playwright, is to do it with a loud explosion, if reports about the contents of his forthcoming play, "The Big Knife," are correct. It is set in Hollywood and the New York Times avers that every soul in it is a heel. It even involves the plotting of a murder to save a star's reputation at the box office.

Penthouse Theater in Altadena will start its new year with presentation of A. E. Thomas "Her Husband's Wife," long time favorite of Broadway and the stock companies. It will open Thursday night, to be repeated the evenings of Friday and Saturday and then be put on the similar three evenings of the following week. Penthouse Theater is located at North Lake Avenue and Mount Curve Drive. Appearing in the role of the wife who starts the chain of farcial events will be Kay Mather.



"Get your winners" at Pasadena Playhouse.

Yep, this is a barker's cry for race tips. "Three Men on a Horse," one of the greatest comedy successes ever given here, returns next Wednesday night to the main stage, to continue through Jan. 23. Features again will be giving out tips on the next day's races at Santa Anita.

The Playhouse handicapper is anonymous but during a previous presentation of "Three Men" he topped all the Southern Californian tipsters. Two dollars bet on each of his selections, it is claimed, would have netted \$700 during the run of play. People were actually buying Playhouse seats just to get a program with its "pink slip selections."

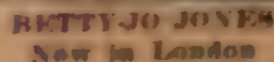
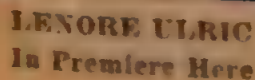
Robert Milton, of stage and screen fame, is directing the comedy and the cast, in addition to the two pretty girls seen above (both of whom were in the recent "Castle on the Sand") will include Leo Matrangola, Alexander Constant, Maurice Lappin and others.

Though presentation of the George Abbott-John Cecil Holm comedy is of most immediate attention at Pasadena Playhouse, the big news there is that another world premiere is coming.

up shortly. First presentation of "The Runner Sisters," adapted by DeWitt Bodden from the Edith Wharton novel, will be given Jan. 26. It will bring here to take the leads two of the most distinguished actresses of the American stage, Lenore Ulric and Sally O'Neill.

Producers Co., Inc., which put on shows at Laguna Beach last summer, is reported to have closed a 10-year lease for El Patio Theater in Los Angeles and proposes to open there shortly with a production of "Grand National Night," a British play by Dorothy and Campbell Christie.

Meanwhile, Ross Hunter and Jack Napes, who had been after El Patio, are said to be dickering for another theater in which to put on a new intimate musical, "Take It From Me."



Footlights

By ROBERT O. FOOTE



JANE COWL as "Elizabeth the Queen" in which notable play she will be seen at Pasadena Playhouse opening Wednesday

Jane Cowl, one of the great actresses of the current American stage, comes to Pasadena Playhouse Wednesday night—thanks to ANTA. Thanks also to Blevins Davis, the director-producer, a wealthy man who plans to back national tours of great plays and great stars, hoping to create something of a rotating circuit. The present Maxwell Anderson play, "Elizabeth the Queen," comes here from Dallas and Kansas City and will go on to Salt Lake City and other centers of dramatic interest. Miss Cowl and Wray Davis, who is Essex, appear in all these engagements, with local supporting players and Barbara Vajda is associate director for the Playhouse production.

Miss Cowl needs little introduction. Perhaps she is best remembered for "Smiling Through" but in view of her present role it should not be forgotten that she holds the New York record for "Romeo and Juliet" with 157 performances. She was on Broadway last season in a revival of "The First Mrs. Fraser" and others of her big hits have been "Twelfth Night," "Common Clay," "Road to Rome," "Shining Hour." She was, it should be mentioned, a founder of Stage Door Canteen.



JANE COWL
No resistance.

Talbot

Jane Cowl, 64, veteran of 38 years on Broadway, decided to stop resisting; she signed up to act in the movies for the first time since *The Spreading Dawn* in 1917. (In 1943's *Stage Door Canteen* she played herself). Her role: the managing mama of Robert Montgomery, 44.

'Elizabeth, the Queen,' With Jane Cowl, Lauded at Opening

By ROBERT O. FOOTE

Pasadena Playhouse's most notable season reached another high mark with the production last night of "Elizabeth, the Queen," featuring that distinguished lady of the stage, Jane Cowl, in a moving presentation of the ill-starred love of that monarch and her favorite, Lord Essex. In poetic prose and blank verse, Maxwell Anderson wrote in this what is oft acclaimed his finest drama. It is, by all odds, the finest performance seen in many a long month at the Playhouse.

Appreciation Given
This gratifying combination

was made possible by co-operation of ANTA (American National Theater and Academy) and, in particular, that patron of the drama, Blevins Davis, who came here to direct the staging, with the local assistance of Barbara Vajda. The appreciation of Pasadena for this opportunity was suitably expressed by Playhouse Director Gilmor Brown in a short curtain speech before the performance.

No lover of great drama should miss this Playhouse attraction and if he holds pleasing recollection of the Lunts in the original production almost a score of years ago, he need not fear the comparison. Historians may quarrel a little with some of the Andersonian twists of plot, but romanticists will thrill to his tale of ambition blighting love.

Thrown Into Prison

Every inch a queen, is the Elizabeth of Jane Cowl; a woman she tries to be, also. Once she lets the queen predominate, when she repudiates her promise to her lover that she will share the throne with him and instead has him thrown into prison as a traitor. Once she tries to let the woman predominate, when she pleads with Essex to use her pledged ring to obtain mercy. Then she is balked by the man's own perception of the impossibility of their reconciliation in the face of their strong opposing wills to power. Always emphasized is that fear of an aging woman of losing the love of a younger man. As Elizabeth commanded her kingdom, so does Miss Cowl command the stage, every moment she is on it.

Essex is given powerful, yet carefully restrained personality by Wray Davis, who takes the role in all of Miss Cowl's appearances with local groups across the nation. The Pasadenans assembled for their support in no wise falls short of the difficult assignments: Robert Forrest as the handsome, bitter Sir Walter Raleigh; John Mantley as the conspiring Sir Robert Cecil; Alex Gerry in a perfect portrait of the poised Francis Bacon; Diantha Pattison as the flirtatious Penelope Grey; Norman Rainey as Lord Burghley; Marvin Press as the court fool. A large supporting cast has been well coached.

Madrigal Singers

The Playhouse gives "Elizabeth The Queen" an appropriate musical frame which perhaps was a little too long on the opening night, unduly delaying the final curtain. Calista Rogers conducts the Pasadena Madrigal Singers and Dione Neutra, cellist and singer, is heard both before the first act and in intermission.



Members of the drama department of the Women's club met Monday and repeated two plays to be given at the May 16 meeting of the club. That were "Good Girl" by the Keweenaw, directed and acted by Mrs. E. J. Peterson, and "Case of the Wounded Soldier" directed and acted by Mrs. Roy Reznier.

Mrs. Peabody, chairman presided at the short meeting. Mrs. Emma Rogers and Mrs. Dorothy Gamble were co-hostesses at the luncheon period. Interesting slides were read by Mrs. George Plumb. They told a poem to old friends, and Mrs. William Gamble, one of the group.

1 A He moved for the rear the
 2 ornament by first a window
 3 frame and a masterpiece in glass
 4 stop and was hit in the face
 5 light and escape the spotlight.

"**Por el Camino Real**" (Along the King's Highway) is the romantic comedy of California's colorful mission period now at Padua Hills theater, to continue through Apr. 2

Performances include Wednesday and Saturday matinees at 2.30 and evenings, Wednesday through Saturday, at 8.30.

Although the characters portrayed by Padua's versatile Mexican Players are fictitious, Charles A. Dickinson, director, has invested them with the traits of real rancheros and their families.

An exhaustive search of published material has been made to authenticate every detail of dress and custom. The author has made use of bits of fascinating information related by descendants of old families. One of these, Don Ygnacio Palomares, is a grandson of Don Ygnacio Palomares the first, who was joint grantee of the extensive San Jose rancho, site of the present city of Pomona and including even Claremont and Padua Hills. Don Ygnacio's granddaughter, Hilda Ramirez de Jara, is taking an important role in the play.

"Por el Camino Real" is the first of a series of such plays, all written around the same characters, with an early California setting, to be presented in the Padua Hills theatre.

Walter Ferris' version of the Alberto Camila three-act play, "Death Takes a Holiday" was presented in a professional manner in a well attended performance Saturday night at the MAD production. The play was given by the Football Community Players, a dramatic organization sponsored by the school's student recreation department.

Directed by Joe M. Bateman and
confronted with a moving presenta-
tion by the San Gabriel Valley
symphony orchestra directed by
Harold H. Scott and Eugene Ober,
the play was given by a cast made
up of youth musicians and profes-
sors.

Leah was played by Richard Mason, a pilot and civilian flight instructor. H. J. Selzer, a backlist, married, unemployed lawyer and a son, David Burton, a former model, was the husband, while, Graham H. Cavanah.

HOLLYWOOD, March 26. (U.P.)—Historical researchers have come up with the eye-popping information that the ancient beauties whose charms have been remembered over thousands of years would be wall-flowers beside a modern movie queen.

Fatima and Cleopatra and Helen of Troy were alluring. But only about six hours a day. It took them the other 18 hours to create the allure.

Such modern beauties as Rita Hayworth, Ingrid Bergman and Linda Darnell look gorgeous 18 hours a day on schedules that would make a hag of Cleopatra.

"The famous ancient beauties must have been very alluring indeed," Miss Darnell said, "or they wouldn't have been remembered so long. But I wonder how they'd look these times, without 18 hours to spend on themselves."

Fatima, for instance, kept herself on a careful regime which undoubtedly made her the reigning enchantress of the seventh century but which no present day woman would endure.

"She was Mohammed's favorite daughter," Miss Darrell added, "and she could get away with it. She used to lie in bed a minimum of 11 hours a day. Then she followed up her long beauty sleep with a relaxing dip in medicated steam baths next to her boudoir."

"After the baths, she would look to find 'These women massaged her body for half an hour with aromatic oil and soothing unguents.'"

After that, she put on her
coarsey Green[?] garment and
looked toward with passion
from her treasure chest.
Another couple of hours con-
fusing her hair and she was ready
to go off.

Miss Darnell found out all about this when he returned. He told her to play Fatsima in a manner appropriate to the picture. "Everybody Loves H. M.," then came Fatsima. He soon began to appreciate the beauty of that picture.

The reporter indicated that the
journalist should be proceeding to
London as soon as possible and that he
should contact the British Embassy
for assistance. He stated that
the British Embassy would be able to
provide him with the necessary information
regarding the situation in London.

Footlights

By ROBERT O. FOOTE



THE BUNNER SISTERS—Pasadena Playhouse draws two distinguished stars of stage and screen in Lenore Ulric and Sally O'Neill, seen in current "world premiere."

Coincidental, of course. But just a couple of weeks after that veteran producer, Arthur Hopkins, came forth with a blast in the New York Times declaring that the hope of the theater in the future is in realization of the professional possibilities of community theaters, Pasadena Playhouse comes forth with the most "commercially promising" production in its history, "Bunner Sisters." This play, made by Dramatist DeWitt Bodeen from a little read novelette by Edith Wharton, is produced here with those two distinguished actresses, Lenore Ulric and Sally O'Neill, in a form that, with the customary preliminary polishing of all productions, seems extremely fit Broadway stage fare.

Coming of this distinguished team to Pasadena is due to a happy break for the Playhouse and, one feels, for them. Both actresses happened to be in Hollywood, both were anxious to get back to the speaking stage. They heard of this Bodeen vehicle and determined to try it out here—quite in accordance with Mr. Hopkins' suggestion that the possibilities of original play production, with New York in mind, should be more thoroughly explored in the leading community theaters. He mentioned, in that connection and along with Pasadena Playhouse, such others as Dallas Theater (which has lately sent several productions to Broadway, not always successfully, however), the Hedgerow Theater, the Cleveland Playhouse and the Barter Theater of Virginia.

Seeing Miss Ulric still a richly endowed actress was a happy experience to this particular commentator who remembers a thrill of quite some time ago when he glimpsed her in "Tiger Rose," as David Belasco's latest discovery, on Broadway along about 1917.



FIRST 1949 PLAY—Micaela Jimenez, who, with Enrique Lerma, furnishes the romantic interest in "La Fortuna de Don Esteban," Mexican Players' comedy of the national lottery, staged

Distinguished Actresses at Playhouse

Lenore Ulric and Sally O'Neill bring their distinguished talents to Pasadena Playhouse stage from January 26 to February 6 to team as the "Bunner Sisters" a world premiere of the famous Edith Wharton story as dramatized by DeWitt Bodeen.

New York in the 70's backgrounds the story of the devotion of two sisters, two middle-aged spinsters hungry for a life and love that had been denied them.

Previous Edith Wharton contributions to playdom include the noted "Ethan Frome" and "The Old Maid", while the prime literary contributions include "The Age of Innocence", "Summer", "The House of Mirth" and many others. Playwright and top film scenarist Bodeen has transferred the realistic study in contemplation of a New York staging.

Irene Seidner, Eileene Stevens, Bela Kovacs, Gladys Jackson and others play major roles under Barbara Vajda's direction. "Three Men on a Horse," current Playhouse stage attraction, closes Sunday.

Willson's Old Movie Crush Now His Fan

HOLLYWOOD, March 26—Every boy's dream of knowing a beautiful movie star has been realized "in spades" by Meredith Willson, whose film actress idol now is his No. 1 fan.

He was 9 years old when he "fell" for Marguerite Snow, the star of the pre-Pearl White serial of the silent days, "Million Dollar Mystery." He lived each week for the Sunday matinee at Mason City's Bijou and another thrilling chapter of Marguerite.

And last Wednesday, still lovely in her white slack suit although nearing 60, Marguerite Snow dropped in and gushed about Meredith's music like a hobby-soxer with Frank Sinatra. His dream-come-true never muses a Willson show, nor does her husband—Neely Edwards, star of "The Drunkard" which has been performed here nightly for at least 15 years.



"SHADOWS OF THE PAST"—Members of the Alhambra Round Table Club entertained friends with a play bringing back days of old at a recent meeting. In a scene of the performance, left to right, above, are Mrs. R. H. Frater, Mrs. William Schneider, Mrs. Charles Cattermole, and Mrs. Zella Dodge, director.



CLUB TAKE-OFF—Alhambra Round Table Club had fun making fun of women's organizations in their play, "Mrs. Flutterby Presides," given for members and friends. At the "typical" meeting, left to right, are Mmes. Amos Iliff, Harold K. Simon, Chester Griebing, Theodore Hewitson, Cecil Lochard, A. E. Brownell, and H. Edward Widman.

PASADENA PLAYHOUSE LISTS NOTED DRAMAS

BY KATHERINE VON BLON

Pasadena Playhouse has a sheaf of stimulating plays set for the late winter season, which should bring pleasure to lovers of good theater. From Jan. 26 to Feb. 6, Lenore Ulrich and Sally O'Neill will appear as the two devoted sisters in De Witt Bodeen's adaptation of Edith Wharton's novel "Bunner Sisters." The play is said to be a moving affair, and takes place in the 70s in New York.

Feb. 9 will bring the western premiere of Emmett Lavery's "The Gentleman from Athens" with Donald Woods enacting "The Gentleman."

"Dark of the Moon," the tale of early witchcraft in Tennessee, will open Feb. 23. The tour de force of the season, of course, will be Jane Cowl in "Elizabeth the Queen," set for March 9 opening.

Orchard Gables

The Orchard Gables Repertory Theater, outstanding creative group, is unusually active at present. Planned is a novelty in the presentation of a modern Greek play, written by Elias Mavrodinos. The piece is based upon an amusing mistaken identity angle and is titled "It Isn't Me," and was successfully presented in Athens.

Gregg Tallas, director of Orchard Gables, who just completed directing the film, "Siren of Atlantis" with Maria Montez and Pierre Aumont, and Steve Trian are making the adaptation. Gregg

is also completing an adaptation of Emile Zola's short story, "Nantas."

Jean Renoir, motion picture director, and son of Renoir, the great French painter, is completing an original script, which will be produced in the near future.

'Joan of Lorraine'

The Call Board Theater, under the aegis of Douglass Cooper, is bending every effort toward a super production of "Joan of Lorraine," starring Darin Jennings (formerly Bonnie Jean Tait), who has just returned from Broadway, where she had a role in "Burlesque" with Bert Lahr and Jean Parker. Others prominently cast in "Joan" are Herbert Tait as the director, Rex Smith as the Dauphin, Carl Christy as the Bishop of Beauvais, Seth Teasdale as the Archbishop of Rheims and Harry Elkins as Tremois. The piece opens tonight.

The Stage

The Stage, new professional theater, made history with its exciting presentation of James B. Fagan's intriguing "And So to Red." Rita Glover and Eugenie Leontovich, the entrepreneurs, shrewdly utilized several types of staging in their production.

Saroyan's "Get Away Old Man" is now in process of casting, with Rita Glover holding the directorial helm.

A recent highlight was the Geller Theater production of Shakespeare's tragic drama "Richard III." It was a streamlined version, with adaptation cleverly accomplished by Merritt Stone, who also directed. The staging was highly imaginative and stylized with immense effectiveness.

women in all forms of the drama which includes the legitimate theater, motion pictures, television and radio, he said. He listed many former Playhouse stage favorites who have gone on to gain fame in the theater including Victor Mature, Gig Young, Randolph Scott, Akim Tamiroff, Sylvia Sidney, the late Sam Hinds, Robert Preston, Victor Jory, Director Irving Pichel and many others. Many Hollywood and Broadway celebrities read for parts in Playhouse productions or tryout new plays there as Lenore Ulrich is doing this week, he stated.

Mr. Prickett's talk sparked with anecdotes of the Playhouse and theater.

President Kenneth C. Stever announced the appointment of Harold Angerhofer and Jack Whitehead as co-chairmen of the \$10-Plate Banquet, held annually to raise funds for the Junior Chamber's youth welfare work.

20—PASADENA STAR-NEWS
Tuesday, January 25, 1949

Playhouse Aide Tells Casting

Pasadena Playhouse is a community institution and any resident of this area reading for a part and displaying superior talent has an opportunity to be cast for main stage productions. Ollie Prickett, publicity director for the Playhouse, motion picture actor and columnist for The Star-News, told members of the Junior Chamber of Commerce at luncheon yesterday at the Athletic Club.

Readings for plays are held at the Playhouse at 7:30 p.m., each Sunday and they are open to anyone with talent. The institution has a list of 2000 who have read for plays and directors of each production casts his play from this list, selecting those who in his judgment, are best fitted to portray each part. Whether or not they are or have ever been students at the Playhouse does not enter into the casting, Mr. Prickett assured the group.

The Playhouse has as its objective the training of men and

Film Previews

Capt. Bligh! Make Way for Capt. Barrymore!

By GENE HANDSAKER

HOLLYWOOD, March 26.—Move over, Capt. Charles Laughton Bligh! Make room for Capt. Bering Joy, the saltiest, most bellowing, yet in some ways the most tender-hearted whaling master ever to sail the celluloid seas. He's played by Lionel Barrymore with great relish and scene-grabbing skill in "Down to the Sea in Ships."

This is an unusual and excellently done sea story. There are no women except for a minor role or two. There is no love story. There is no villain except the ocean, wind, fog, icebergs and jealousy.

The whiskered, crippled old captain has an orphaned grandson (Dean Stockwell) who is growing up at sea in the family tradition. But he must have book learnin', too. First Mate Richard Widmark gives him this and becomes the boy's hero. The old man becomes all the more bitter and crusty.

His discipline is almost inhuman. He breaks Widmark from authority for putting to sea in a fog to rescue the boy and others from a wrecked boat. For this heroism violated one of the old man's rules. An exciting and climatic sequence smashes the vessel against an antarctic iceberg.

Barrymore, who gets about the ship on crutches as in real life, never did a better acting job. The hitherto villainous Widmark has a pleasingly sympathetic role for a change, and 11-year-old Dean Stockwell performs with moving sincerity. Cecil Kellaway as ship's cook and Gene Lockhart as a village schoolmaster are members of the able supporting crew. A silent picture of the same name, in 1923, had Clara Bow playing a stowaway. Similarity ends with the title.



LIONEL BARRYMORE

The third movie version of Louisa May Alcott's childhood favorite, "Little Women," is a laugh-and-tear-jerking beauty in color. June Allyson plays the boisterous Jo, Margaret O'Brien the sensitive Beth, Elizabeth Taylor the actressy Amy, and Janet Leigh the practical Meg. Peter Lawford is Laurie, the rich boy next door, and Mary Astor is Marmee, the girl's mother. Rossano Brazzi, Italian film star appearing in his first American picture, is an engaging Professor Bhaer, Jo's New York love. Lucile Watson as bossy old Aunt March and Sir C. Aubrey Smith as Lawford's father score heavily. The picture sags a bit from overlength but is otherwise solidly entertaining.

"Caught" is a psychological study built around the idea that riches don't necessarily bring happiness. Robert Ryan plays a miserable multi-millionaire, Barbara Bel Geddes his wretched wife, James Mason the poor physician with whom she finds happiness. Acting, photography and direction are superb. But a story point is left hanging: Did the little girl who suffered food poisoning live or die?

OLIVIERS IN HIT TOGETHER

LONDON, Jan. 23 (AP)—Laurence Olivier and Vivien Leigh made their first appearance together on a London stage the other night. Judging from the ovation they received the noted couple clicked.

The pair appeared in an Old Vic presentation of Richard Sheridan's "School for Scandal." They played to a packed house.

The critics gave the performance rave reviews.

Footlights

By ROBERT O. FOOTE



"WHAT PRICE GLORY?"—Back stage in preparation for all-star production which comes here to Civic Tuesday night, Maureen O'Hara and Pat O'Brien are getting some advice from Director John Ford; it is the latter's first stage production, after years of film success.

That benefit performance of "What Price Glory" which is to show at the Civic Auditorium Tuesday night, will be unique in more ways than its all-star cast and its noble purpose—all proceeds go to the Military Order of the Purple Heart. It is the first stage production ever supervised by John Ford. Inasmuch as Mr. Ford is one of the outstanding supervisors and directors of the screen, this is very unusual in a field where a vast majority of the top production men came from the stage to the films.

As readers will have noted elsewhere, this "What Price Glory" has a cast to make the commercial theater managers envious. Gregory Peck, John Wayne, Pat O'Brien, George O'Brien, Maureen O'Hara, Robert Armstrong, Wallace Ford, Ward Bond, Harry Carey, Jr., Luis Alberni, Babe Hardy and a dozen others—none of them being paid a cent of salary. Harry Joe Brown is producer, with Ralph Murphy stage directing, Laurence Stallings, co-author with Maxwell Anderson of the play, also is associated with the production. Mr. Stallings himself is a Purple Heart veteran, having lost a leg while with the Fifth Marines in the first World War. The production already has played in the San Francisco region and is due, after its one-night stand here, to be seen in Long Beach and in Los Angeles if a theater can be obtained. The money realized will start a fund to build a ramp-clubhouse for paraplegic veterans.

Getting back to the fact that this is John Ford's first stage production, the explanation lies in the fact that he entered the movies as a prop-boy, his job having been obtained for him by his brother Francis Ford, who was the Clark Gable of the silent screen days. John worked his way up and his earliest fame came from Westerns, in which he brought to stardom the late Harry Carey. Together they dreamed up the idea of the first three-reel Western features. Then they branched out into five-reelers. How far Ford has gone is officially recognized in the fact that he has won the "Oscar" of the Academy of Motion Picture Arts five times. Three times it was the feature award, for "The Informer," "The Grapes of Wrath" and "How Green Was My Valley" and twice for documentary shorts he made while in the Navy. He was then in charge of cameramen in the thick of battle and himself was badly wounded at Midway. He was released from the Navy with the rank of captain.

ARCADIA, CALIFORNIA, SUNDAY, FEB. 6, 1949

Church of Transfiguration Woman's Auxiliary To Sponsor Local Penthouse Players Production Wednesday Night

With the leads being played by Gene Evans and Martha Brandin, both professional thespians, "Tons of Money," a three-act comedy, will be presented by the Penthouse Players at the Arcadia Masonic temple, 506 South Santa Anita avenue, Wednesday night, under the sponsorship of the woman's auxiliary of the Arcadia Episcopal Church of the Transfiguration. Curtain time is set for 8:20 p. m. The play was writ-

ten by Will Evans and Valentine and is considered one of the most successful of modern English farces, having played 750 performances in London.

The Penthouse Players, well known in this area, were organized in 1945, with two definite aims to bring the best of theater fare to drama patrons and to provide an unusual outlet for persons interested in acting. The Penthouse theater was the original exclusive central stage theater in this vicinity.

"Tons of Money," as other Penthouse productions, will be staged in the center of the audience, which sits on the same level as the performers and completely surrounding them. It is the hope of Church of the Transfiguration woman's auxiliary to develop enough interest in the Penthouse project to bring the unique troupe here at regular intervals.

Evans, who plays the male lead in Wednesday night's production, first appeared with the Penthouse Players two years ago in "Dear Ruth." He has since acted in other well known plays at the Penthouse theater and has appeared in a number of moving pictures, including "Under Colorado Skies," "Assured to Danger," "Berlin Express," "Larceny" and "Criss Cross."

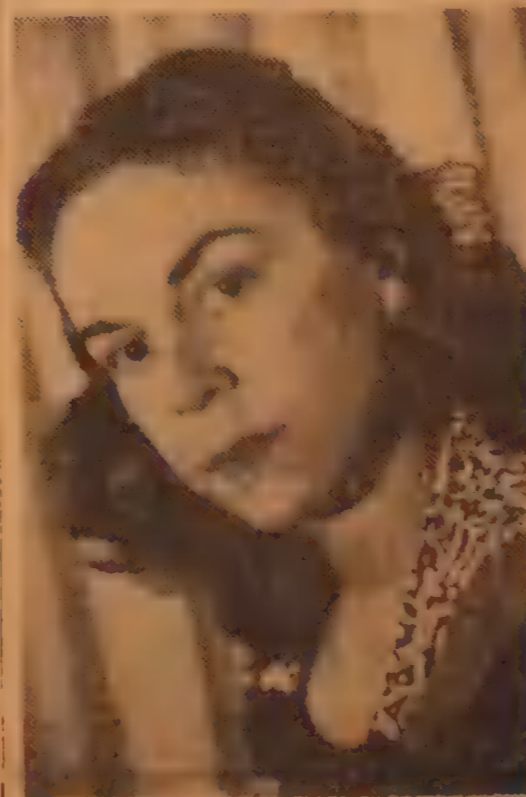
The feminine lead in "Tons of Money" will be played by Martha Brandin, who was with the Red Cross, North Atlantic Command, airborne division, in Newfoundland during the war. She, too, has appeared in numerous topnotch Penthouse productions.

Others in the cast include Helen Carlson, an experienced professional actress; David Roman, who has taken as many as five different parts in the San Gabriel Mission play, receiving the plaudits of critics as five different actors. Dee Dee Parriott, Stretch Murphy, Frank Watcher, Denny Hawkins and Harriet Uecher.

Tickets for Wednesday night's performance are available from the following members of the church committee: Mrs. Thomas Paul, DOuglas 7-3911; Mrs. John Wall, DOuglas 7-1716; Mrs. Benjamin Sherman, DOuglas 7-6769; Mrs. Russell McMurphy, DOuglas 7-2314, and Social Chairman Mrs. Kenneth Smith, DOuglas 7-3404.



GENE EVANS



MARTHA BRANDIN



THE STAGE IS SET—Howard Banks, director, holds script of "Let Us Be Gay," midwinter production of the Nine O'Clock Players which will open Jan. 28 in Assistance League Play House. Members of the cast are, left to

right, Herbert Wyndham as Whitman, the butler; Mrs. Kenneth Jeffrey as Madge; George Evans as Bob, and Mrs. Wilson Jones as Kitty. It will bring many laughs to playgoers.
Times photos by Jack Carrick.

Nine O'Clock Players Offer Gay Comedy

BY CHRISTY FOX

Nine O'Clock Players of the Assistance League are up to their ears in "Let Us Be Gay," their midwinter production which will have its opening night Jan. 28 in the Assistance League Play House.

It's the one adult play of the year for them (remember their "Princess and the Swineherd" for youngsters) and they are having lots of fun with it. The play setting is a country estate and there is plenty of gay repartee, with Victorian manners and amusing circumstances.



CHESS GAME—Madame Boucicault, who is really Mrs. A. S. Raubheimer beneath the white wig, seems to be a good chess partner for Towmley (Jimmie Logan).

Playhouse Reveals Late Winter Slate Of Famous Plays

Lemore Ullrich and Billy Ullrich will lead the "Burrhead Sisters" to lead off Pasadena Playhouse's late winter play slate. Dramatized by DeWitt Hudson from the Laura Wharton novel, "Burrhead Sisters" is slated from Jan. 25 to Feb. 6.

"Burrhead Sisters" is a comedy and moving drama of two women and two sisters, and is described by many as an American classic. New York, N. Y. is the location of the playhouse's drama. Vanda directs the playhouse's drama.

Emmet Lavery's comedy-drama, "The Gentleman from Athens," is scheduled from Feb. 9 to 20 and follows the story of a young man who returns from California who returns the capital in need. Lavery puts no punches and mixes laughter with dramatic tension toward one world. The play was his entry in the 1941 Pulitzer contest and was the first play to be produced by the Playhouse since 1939.

"Dark of the Moon," a legend with music by Howard Richardson and William Berke, comes Feb. 23 to Mar. 6. Written around the famous story of the "Dark of the Moon" and her own son, the play deals with superstition and the loss of the young man's life. Clifford Brown and John Farnham, both on the staff.

"Temple House" is the Pasadena playhouse's first play since its opening. It is a comedy-drama, and is the first play to be produced by the Playhouse since 1939.

Players Lure Capacity Crowd

SAN GABRIEL, Jan. 31.—Before a capacity audience Friday evening the Intimate Theater Players of Altadena presented "The Night of January 16." Funds from the program will be used by the Washington P.T.A. to carry forth its youth activities in many lines this year.

The "jury," which found "Karen Andre" not guilty was composed of Rev. Franklin Gibson, Mayor George H. Smith, City Administrative Officer Carl Gruendler, Police Chief Frank Carpenter, President Milton Gray of the school board, President Mary Cornelius of the Alhambra School Board, Principal Cliff Brubaker of the Washington School, Mrs. Paul Britt, President Mrs. Edward Bates of the Washington P.T.A., Mrs. C. A. Day, Mrs. Franklin Gibson and Clinton Baxter.

'Met' to Fete Tibbett Tonight

NEW YORK, Jan. 21. (AP)—Baritone Lawrence Tibbett will be honored tonight upon completion of 25 consecutive years with the Metropolitan Opera.

After the performance of Benjamin Britten's "Peter Grimes," singers, stagehands and others will give a backstage party for the singer.

Twenty-five years ago, Tibbett, fresh from California and still wavering between a singing or acting career, made his debut at the Met as Lovitzky in "Boris." Three years later he became Godunoff. His presence was famous with his portrayal of not noticed by the audience, for Lord in Verdi's "Falstaff."

Light Opera Group Tells of Production Plans for Season

After a number of delays, the Light Opera Association of San Gabriel valley is now ready to announce production plans for the early spring season. Dr. Jack Loop said recently. Five shows will be given, each to run for four days, starting Apr. 20.

Dates already booked at the Mission Playhouse, San Gabriel's civic auditorium, will be for Apr. 20, 21, 22 and 23; May 11, 12, 13 and 14; June 1, 2, 3 and 4, and again later in the month on the 22, 23, 24 and 25. Only one production will be given in July on 13, 14, 15 and 16.

Auditions for singers and dancers began at the Mission Playhouse on Feb. 7 and will continue from 7 to 10 p. m. each audition night on the following dates: Feb. 15, 16, 17 and 23, and also Mar. 2, 9 and 16. Mar. 16 is absolutely the last date auditions will be given as the first production will go into rehearsal about Mar. 21. Artists are urged to audition early as casting for the first production will commence immediately.

Dr. Loop said that those wishing to be in the productions and who have auditioned before, need not wait on formal notification but will be welcome at any of the auditions. All of the chorus, as well as some of the principals, will be chosen from their auditioning.

The schedule for the organization will be in effect for the first production will commence immediately.

'Death Takes a Holiday' Presented in Monrovia

MONROVIA, Jan. 17.—When the comedy "Death Takes a Holiday" was presented here Saturday night at the Monrovia Arcadia-Duarte High School Auditorium, a group of local persons of varied jobs and professions were featured in the cast.

Varied Trades

Richard Maxwell, a pilot and civilian flight instructor, played the Duke, who was forced to be best to Sirki, Prince of Shadows. The latter role was played by H. L. Sutton, a bacteriological laboratory worker, whose verse recently won him the Poet's Award in Literature for 1945. Doris Bogner, a fashion model and career business woman, played the dreamy young girl capable of a love greater than death. Safety engineer for the co-op wind tunnel at Caltech, Ed Ryman, defied His Majesty as a major in the Foreign Legion.

The play was the first offering by the Foothill Community Players. It was written by Albert Casella and adapted by Walter Ferris for production on Broadway.

Members of Cast

The varied members of the cast included Lillian Gronen, monologist and lecturer on daffodil culture; Paul Bogner, singer and dancer; Mildred Sutton, a former juvenile probation officer; Libby Wiedemann, a veteran of Eastern little theaters; Lyle Preston, department store clerk; Nancy Cole, housewife; Muriel Hainly, secretary; Charles Austin, a Pasadena City College student, and Larry McAllister, stock clerk.

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Monday, January 17, 1949

'Winterset' Due Next on Stage of Little Theater

The Little Theater of Pasadena is now preparing for the production of "Winterset," which will be the next play to be presented on the stage of the Little Theater.

The play, which was written by L. B. Mason, is a comedy-drama, and is the first play to be produced by the Little Theater since 1939.

The play will be scheduled for production on which time all the cast will be complete.

The play will be presented on March 12, and will be held through April. Raymond P. Mason, former Playhouse director, will direct.

There are two other plays scheduled for production, for further information call Spangore.



Portraying a great role, Katherine Cornell will appear soon in Salt Lake as Elizabeth Barrett. Brian Aherne stars as Robert Browning.

Salt Lake Will Welcome Cornell April 17-18

At 9:45 a.m. on April 17, one of the great ladies of the American stage will arrive in Salt Lake City. Katherine Cornell will bring her famous production of "The Barretts of Wimpole Street" to Kingsbury Hall April 17 and 18. It is a revival of the drama which she took abroad two years ago for eight weeks to entertain the fighting forces—and which kept her there six months such was the furore created. When she returned to this country she presented the play in New York for many months.

Again Brian Aherne starred

opposite Miss Cornell's Elizabeth Barrett as Robert Browning. Wilfred Lawson is featured as Papa Barrett and the supporting company is commensurate with the importance of the production.

Miss Cornell enshrined herself in the hearts of the theater-lovers the country over when she gave voice to the idea that "the theater belongs to all America and not only New York and the eastern seaboard"—and took to the road to prove her point.

Porterville Barn Big Hit as a Theater

PORTERVILLE, May 7—There have been hundreds of barn theaters throughout the United States, but few have enjoyed the unusual response given to The Barn Theater in Porterville.

This different, nonprofit corporation was organized in the summer of 1948 as an experiment in professionally-staged theater in a rural, agricultural and theatrically-untried area.

Tree-Dotted Lawn

The San Joaquin Valley provided the locale for the theater plant, which utilized a small rustic barn set at the end of a spacious shade-tree-dotted lawn as a stage. The success of the entertainment resulted in continuation of the theater into a year-round project under the full-time direction of Pete Tewksbury.

Interested in the idea and directly assisting in its operation from the beginning were the citrus grower and former opera star, Douglas Beattie, and Rancher-Novelist Dorothy Baker and her husband Howard, retired professor of English literature.

To stimulate interest in the struggling project, "The Late Christopher Bean" and an old-fashioned melodrama produced in a manner similar to "The Drunkard" were staged in successive months. Both drew increased interest.

'Our Town' Held Over

Then Beattie appeared in "Our Town." His portrayal of the Stage Manager was so successful that the play was held over.

A little known, completely inexperienced local girl from Strathmore named Shirley Lightner was spotted in this play by a Warner Bros. scout and is now in line for probable screen assignments.

Following up this success with a family comedy, the Barn is currently staging "Junior Miss." Adding an unusual touch is the appearance of Dorothy Baker in the role of Hilda, the sour-faced maid.

Mrs. Baker, now living on a citrus and olive ranch in nearby Terra Bella, is best remembered for her novel, "Young Man With a Horn," which is presently being made into a movie starring Kirk Douglas and Lauren Bacall.

Materials Donated

The quality which gives this theater such an unusual flavor is the wholehearted and selfless participation of members of communities all over the Central San Joaquin Valley.

Amateur, former professional and aspiring actors from as many as 10 communities have worked long hours at the theater. Local merchants have donated large amounts of necessary materials and skilled labor toward the theater's success.

Typical of the theater's attempt to bring realism and actuality to the stage is the casting of the June offering, "The Night of January 16th," which has just been completed.

This play, which takes place entirely in a courtroom, will feature a real lawyer in the part of a defense attorney and a real judge in the role of the presiding jurist. It is this pin-point casting which has enabled the theater to bring a professional level of performance to the stage.

Seats Less Than 200

A cross-section of American life, from farm hands to well-to-do citrus growers and ranchers, has not only participated in the plays but has supported it as the audience.

The tiny building seats less than 200, and each play is scheduled for a seven-day run. Summer plans now going into effect call for a six-play schedule with a new show every two weeks, each one playing two successive week ends.

The theater is supported solely through its box office, with no outside income whatsoever, and the growing wholehearted attendance will permit not only the retiring of early season debts but also the gradual improvement of the building and plant.

will be an added star on the first bill, providing she can arrange her film schedule.

The Barn has been in



FAMILY MAN—Al Jolson is shown here in a domestic scene with his wife, the former Erle Galbraith, World War II X-ray technician, and their adopted child. Story on Page 3, Column 1.

Jolson Story a 'Chapter' in Theater

BY HEDDA HOPPER

Al Jolson for almost half a century has been Mr. Show Business. He has seen them all as they came and went, from Bert Williams to Bing Crosby and Bob Hope, and nobody can take it away from him—he's a great entertainer.

When he was a kid in Washington, D.C., and ran after the organ grinder singing "Sweet

Illustrated on Page 1, Part IV

Rosie O'Grady," people poked their heads out of windows to hear him, and when he was the star of the Winter Garden when Broadway was the Milky Way, audiences made him sing dozens of songs at every show.

They Yell for More

In Hollywood a few weeks ago at the Friars Frolic he followed Jack Benny, Bob Hope, Eddie Cantor and the rest of them, and still had the customers yelling for more.

When he first put on blackface he gave theater patrons a new tradition. It was he who made the screen sing and talk in "The Jazz Singer" and "The Singing Fool."

Long before other stars went overseas during World War II, Al Jolson and his accompanist, totting a midget piano, went to the Aleutians, China, London, Italy and Africa and played 10 and 12 shows a day, sometimes to hundreds and sometimes to just one GI lying in a hospital cot.

Malaria and Love Bug

While he was wearing the USO insignia, Al got the malaria bug.

He also met a lovely girl, his wife. He was playing in a remote Army camp in the hills of Arkansas and noticed an attractive girl sitting down front. After the show he drove on to his next date, but with the picture of the girl in his mind.

He called back and described her to the camp's commanding officer. She was Erle Galbraith, an X-ray technician.

On his return he began a period of many weeks' correspondence with her, asking if she'd like to come to Hollywood and make a try for the movies, but she didn't think much of that idea. He kept urging her and finally arranged to place her as a novice in the stock list at Columbia Studio for \$75 a week.

That Southern Accent

When he met her at the train, Al said, "Are you Miss Galbraith?" "Ah sho' am," she answered. It was the first time he'd heard her speak. It had never occurred to him she'd have a southern honey-dripping, sugar-coated accent that no amount of coaching could ever cure.

Al at this time had put out the torch he'd carried so long after Ruby Keeler divorced him. He was stricken with pneumonia and the doctors had to puncture a lung. When he recovered enough to think of sitting up the nurse told him a young lady had called every day to ask about him.

It was the Galbraith girl, so Al made up his mind to ask her the \$64 question. They are Hollywood's most surprising marriage success.

A Devoted Wife

She has never shown the slightest interest in night clubs or the party circuit. She is completely happy in her devotion to Al and their adopted child, and to their home in the valley.

Al is one of the richest men in Hollywood—a millionaire. But there's no truth whatever to the story that Warners gave him thousands of shares of stock in lieu of salary when he made "The

Jazz Singer" and "The Singing Fool." Those pictures made millions for Warners and gave the industry new life.

Al was paid a flat \$75,000 a picture, one of the best bargains Jack and Harry Warner ever made. But Jolson did buy stock in their company and made a great profit from it. He already has been paid more than \$2,000,000 for his share of "The Jolson Story" and expects the new Jolson picture to pay as well.

It Can't Be Taught

"What of the future?" I asked. "Where are tomorrow's stars coming from?"

"Well, Hedda," he answered, "you're an old trouper yourself. You and I both know acting is not something you can learn. You've either got it, or you haven't. It's like Louis Armstrong says—If you've got to ask what it is, you'll never know."

"Maybe show business is getting to be a lost art. It used to be if a kid was a hit at the theater when they had amateur night, a scout would see him and get him a break in burlesque, or in a medicine show, or the circus. Then if he had what it took he'd latch on to vaudeville. Finally maybe he'd be ready for Broadway in a musical for Ziegfeld or the Shuberts."



NUCLEUS—Jayne Meadows, Benno Schneider and Fay MacKenzie are planning a repertory group which will stage one-act plays, beginning April 24, at Assistance League.

Film Stars Join in New Repertory Stage Project

BY JOHN L. SCOTT

A pianist has his piano and an artist his brushes, but an actor can't practice acting by himself unless he's delivering a soliloquy.

Following out this theory, a group of motion picture players have banded together in a co-operative stage venture for a double purpose. They will provide entertainment for the public and at the same time give themselves "acting exercises."

Not Named Yet

This theatrical coterie consists of Benno Schneider, who directed the recent Broadway play, "Strange Bedfellows," John Haggott, former Columbia producer-director and Theatre Guild manager, and a list of acting notables, including Jayne Meadows, Celeste Holm, Vera-Ellen, Arthur Franz, Fay MacKenzie, Walter Burke, Diane Douglas, Norman Lloyd, Marjorie Lord, Irene Tedrow, Keenan Wynn and John Archer.

The "No-Namers"—they have no official title yet—will initiate their ambitious project Sunday, April 24, at the Assistance League Play House with five one-acters. This opening session will be by invitation only; but on April 30 and May 1 and on subsequent week ends the group will play to the public at a reasonable price scale.

The first program stars Jayne Meadows in Tennessee Williams' "Hello From Bertha," Fay MacKenzie and Walter Burke in Noel Coward's "Red Peppers," Arthur Franz and Jacqueline White in Dorothy Parker's "Here We Are," John Archer and Diane Douglas (wife of Actor Kirk Douglas) in "The Valiant," and Marjorie Lord and Irene Tedrow in "At Liberty."

"Inspired" by Schneider

It is possible that Celeste Holm will be an added starter on "The first bill, providing she can arrange her film schedule.

The group has been "in-

spired" by Mr. Schneider, who has this to say about it:

"We are trying to inaugurate theater in which Los Angeles will be interested, and at the same time give each one of our actors the best opportunity possible.

"Our efforts have attracted the attention of some noted directors, and writers, including Joe Mankiewicz, Milton Krims, Dorothy Parker and others, who will contribute to our second presentation with original playlets.

"Ours is a limited group and we are working toward building good theater here. If our initial offerings succeed we undoubtedly will seek larger quarters. We are a fluid organization, looking for plays, but we do not intend to run a school for beginners."

Jayne Meadows' Views

Miss Meadows, one of the prime factors in the new project, said: "Actors and actresses in the movies do not average more than two or three pictures a year and therefore find themselves with spare time. If they go back to Broadway they might lose that plum film role, so they just sit and meditate between cinema assignments.

"We are trying to keep from going stale, you might say, by playing in these one-acters, and we hope the public will enjoy them. None in the company will 'make money' out of the venture. Neither are we 'going arty' in a Greenwich Village cellar."

Ambitious plans call for a permanent repertory theater, but naturally that depends upon public response.

'Love in Upper Sandusky' Amusing Stage Offering

Key Theater in San Fernando Valley suddenly becomes a good situation for those who want to be amused. "Love in Upper Sandusky," presented as a new comedy by Edward Emerson and Charles Williams, scores with laughs once it is thoroughly launched. It is well played by most members of the cast headed by Lyle Talbot, Louise Arthur, Paul Maxey and Cliff Clark, as the main contributors to the humor.

The play will need building for a metropolitan setup. Movie-makers may see in the show opportunity for an entertainment that will hardly be in the surprise class, but that will do its duty in the routine of screen events. At least, "Love in Upper Sandusky" is not a dull experience, as these theatrical experiments so often are, and it benefits especially by the good trouping.

Postwar Story

The authors have stirred together marital involvements, labor troubles, Russian influences much derided and satirized in the play, and other elements to give their plot animation. It is a post-war scherzo that they have evolved, which has enough of sound basis to be convincing for farce purposes. There is stress put on the easy settlement of labor issues through capitulation of the employer. However, Com-

munist is thoroughly scouted in the treatment of a lady party member and her husband, who turn the Ohio household upside down.

Talbot as head of the manse and the factory is about to embark on a second marriage to the daughter of a labor leader. His son in the service has married abroad to the Russian lady, who had had a prior husband and offspring. The Russian has moved into the household, and promotes her ideas. Ultimately her first husband shows up.

Brief Romance

Meanwhile Talbot threshes around with an associate in business, played by Maxey, and the labor leader portrayed by Clark, and occasionally has a moment for romance with the labor leader's daughter in the midst of all the sociological turmoil.

Funniest episode in the play is the minister's attempt to marry the two, interrupted by the clash of ideologies expressed by the witnesses, re-

gardless of the formality of the ceremony.

The performances referred to may all be rated good, especially Talbot's and Maxey's. Miss Arthur is also capital, and her Russian spouse is well enacted by Leonid Penayev. Joan Sudlow gives a consistent portrayal. Lynnda Mason is pleasing. Robert Whitman, Edith Janis Broder, Chester Clude who is quite effective, Mickey Little, who alternates with Peter James in a boy role were in the opening night cast. John Christian as the minister, and Pat Sexton and Douglas Hughes as workmen and Marietta Canty are also to be particularly noted.

EDWIN SCHALLERT.

Moliere Plays Provide Riotous Entertainment

P.H.

The Circle Players are currently taking many bows for their most riotous presentation. The group undertakes a thorough exploration of comedy, staging "Master Pierre Patelin" in five scenes, and "The Doctor in Spite of Himself" in two episodes. The former is 16th century farce, the latter by Moliere. "The Doctor in Spite of Himself" is the semicurtain raiser which precedes it.

There has seldom if ever been such an outburst of slapstick at close range as when John Crawford, cast as Sganarel, and Kathleen Freeman playing his wife, Martina, have a domestic battle, scratching and cuffing each other, shouting and yelling as they both roll about on the floor.

Eccentric Characters

As if this were not enough Crawford gets a roasting shortly thereafter from William Schallert, cast as a fastidious dandy, and Marvin Kaplan another eccentric. Mabel Albertson directed the

past. It also had a colorful French-accented lady, Denise Darcel. Patricia and George England in "Master Pierre Patelin" were a provocative partnership, and England capably sustained difficult duty.

Miss Freeman was a brilliant success as a bewigged judge in this play and Gregg Martell was equal to the occasion with his sheep imitation.

Paul Levitt was approved in "The Doctor in Spite of Himself." John Peri and Alan Sand had other roles.

With these two plays the Circle is likely to score its biggest popular success.

E. S.

Beauty Discovered

The main play introduced a Peking China beauty in Shirley Davis who will doubtless have a big contract before a week is

LUNT AND FONTANNE FINALLY REACH FOUNTAIN OF YOUTH

BY EDWIN SCHALLERT

Alfred Lunt and Lynn Fontanne can still look miraculously young upon the stage. It takes most of three acts and four to five scenes to discover this fact in "I Know My Love," which brought their return to the Biltmore Theater last night, but it is quite a stunning revelation when it finally eventuates.

I am not so sure but that this isn't also the most important revelation offered by the S. N. Behrman adaptation from the French, in which the two lustrous and much admired stars are appearing. Certainly it is one of the most compensating.

They have a show in "I Know My Love," to be sure, because they can go the gamut in effects, make-up, costuming and all the appurtenances. But they also have a drama that moves backward rather than forward, and that does not glide easily in its progress in reverse. Some of it is on the verge of great tedium, which is rare with any play that benefits by the presence of these two magnetic personalities of the theater.

Guild Offering

The Theatre Guild and John C. Wilson present "I Know My Love." It has arrived here on a tour west before it has reached New York.

Marcel Achard is credited with the original "Aupres de Ma Blonde." Lunt himself directed.

The cast surrounding the two stars can stand a pretty thorough revision. It is adequate enough in its way, but with a few exceptions not satisfying. Geoffrey Kerr, Anne Sargent, Katherine Bard and Betty Caulfield may, perhaps, be most favorably mentioned. Noel Leslie and Lillian Kemble-Cooper late on the scene qualify competently for their assignments.

It is Lunt and Fontanne in their roles of a married couple celebrating their 50th wedding anniversary, and then disclosing what they were one generation and two generations previously, who carry the burden of the unfoldment. And they are fully equipped for such a tour de force.

Edge to Fontanne

To Miss Fontanne must go the bigger edge of distinction in the achievement, for it is she who has to reflect the essential sentimental psychology of "I Know My Love" even more than Lunt in his portrayal.

Behrman as the author certainly does not help her too

much in the dull solo scenes that she has to play in the second act, which are as close to the maudlin as any play in which the two have acted has ever come.

This play, when you analyze it, is no different in basic elements than "Romance," "Milestones," "Maytime," "Secrets" or any of the other genre subjects which deal with the revolt against traditions for the sake of love. Some of the others were better because

they presented the contrast of an unfulfilled romance.

"I Know My Love" is far more pedestrian than, say, "Merrily We Roll Along," which gravitated from a modern period back into the past. I found myself, while watching it, thinking of the better shows that used the same technique.

But there is this to say of "I Know My Love" that with efficient doctoring it may be turned into a very good event

for its two principals. It will also satisfy here through novelty and the fact that the Coast is seeing it before New York audiences. That doesn't connote approval for its attractions which are rather latent from an entertainment standpoint.

Lunt and Miss Fontanne provide the sort of enlivenment that their audiences really like in the final episode. This is delightful.

Lunt has plenty of dramatic fireworks in the preceding scene where he threshes it out with his young son. Miss Fontanne attains a great pensiveness in the closing moments of the second act.

The initial act reveals what

they amazingly can achieve together in impersonating two people in the fading phase of life.

Put this all together and you have something that makes for unique interest for their devotees. But apart from this variegated pattern of their personal work, Behrman's play starts, stops, sputters, lags and would go utterly to pieces, notwithstanding his so-called fine writing, if it weren't for Lunt and Fontanne.



PARTNERS—Alfred Lunt and Lynn Fontanne will return to Los Angeles in "I Know My Love" tomorrow night at the Biltmore Theater. The new play is by S. N. Behrman.

Lunt Tripped and Fell for Lynn at First Sight

Lynn Fontanne and Alfred Lunt, coming tomorrow for a three-week stay at the Biltmore Theater in the Theatre Guild-American Theatre Society offering, "I Know My Love," really do know their love.

The late Alexander Woolcott was fond of declaring Alfred fell for Lynn at the first meeting of the famous stage couple. Alfred actually did. When he crossed the stage of a Washington, D.C., theater to be presented to Lynn, he tripped over a chair and fell flat at her feet.

That introduction at the initial rehearsal of a forgotten play, "A Young Man's Fancy," led to marriage within two years and the career that has established them as the top acting couple of the theater.

Both were young people who

ons in touring the provinces and finally gained a foothold in London. There Laurette Taylor cabled her to come to this country and act with her in "The Wooing of Eve."

Alfred Lunt was born in Milwaukee. His father, a native of Maine, was of Swedish descent, while his mother, Harriet Briggs, was of old American stock. He went to Harvard, but detoured by way of the Castle Square Stock Company in Boston.

The youthful players at first were neighbors in a theatrical rooming house in New York. Another resident was young Noel Coward, who had come to this country with a suitcase of play scripts which he was unable to market.

Lunts Set PA. Record as Stage Pair

Married couples costarring in plays were more common in the 90s and the first part of the century than today. England had its Mr. and Mrs. Kendal and we had Sothorn and Marlwe in their Shakespearean productions, Mr. and Mrs. W. J. Florence, William Faversham and Julie Opp, James K. Hackett and Mary Mannering.

There were stars who had their wives as leading women—Martin Harvey and Miss N. DeSilva, Walker Whiteside and Lelia Wolstan, Otis Skinner and Maud Durbin, Nat Goodwin and a whole procession of mates, Eliza Weathersby, Maxine Elliott and Edna Goodrich.

Seldom Seen Singly

For the past 25 years Alfred Lunt and Lynn Fontanne have been the representative married couple of the American theater. Since they first appeared together for the Theatre Guild in "The Guardsman" they seldom have been seen singly. "I Know My Love," which will bring them to the Biltmore Theater March 28, for three weeks only, will be the 21st play in which they have costarred, and this represents a record seldom touched in theater chronicles.

The only other husband and wife stage partners in the American theater at present are Howard Lindsay and Dorothy Stickney and Fredric March and Florence Eldridge.

"I Know My Love" is the second offering of the 1949-50 Theatre Guild-American Theatre Society season.



ANNE SARGEANT

P.H. Cast as temptress in "I Know My Love," Lunts' new offering on Biltmore stage tonight.



ANNE SARGEANT—Plays Eleanor, the poetess, in "I Know My Love," starring Alfred Lunt and Lynn Fontanne, which will open next Monday night at Biltmore Theater.

Lunts Won Kerr Back **P.H.** to Stage

A little over a quarter of a century ago two young Englishmen made overnight hits in a play called "Just Suppose." Geoffrey Kerr played the Prince of Wales and the late Leslie Howard was his aide-de-camp.

At the request of his old friends, the Lunts, Geoffrey Kerr plays the important role of Frederic in "I Know My Love." The play came to the Biltmore Theater stage last Monday for a three-week engagement.

When the Lunts were in England last summer they had a reunion with Kerr and persuaded him to come to this country and appear with them.

Wins Fame as Writer

Since 1934, when he acted on Broadway in "Yellow Jack," Kerr had been living in his native country, achieving fame as a writer of picture scripts and stage plays. Among the former have been "The Ghost Goes West," "The Calendar" and "Fools Rush In."

Plays produced in England include "London Calling," "Till the Cows Come Home," "Black Swans," "Cottage to Let" and "The Man in the Street."



FEATURED—Geoffrey Kerr plays role of Frederic with the Lunts in "I Know My Love" at Biltmore Theater.

Lunts Choose **P.H.** Behrman Play

When Alfred Lunt and Lynn Fontanne were winding up their four-year stint in "O Mistress Mine" in Seattle last spring, the Theatre Guild sent them the script of S. N. Behrman's latest play, "I Know My Love," then called "Speak to Me of Love."

The stars read it on the train on the way to their farm home at Genesee Depot, Wis., and immediately decided on it as a starring subject.

During a brief holiday abroad last summer Miss Fontanne had costumes designed by Molyneux, while Lunt hunted furniture of the different periods in London antique shops. Then they returned home and devoted the next six months to gardening and building a new greenhouse on the farm until they started rehearsals of the play in New York in mid-January.

"I Know My Love" will have its West Coast premiere at the Biltmore Theater Monday night, March 28.

Geoffrey Kerr was persuaded to return to the stage to play the important role of Frederic.

New 'Hamlet' Approved on Ebell Stage

The Margaret Webster Shakespeare Company dusted Shakespeare off and gave him a real workout in "Hamlet" at the Wilshire Ebell Theater Tuesday night.

It was an exciting if at moments a near scenery-chewing version, shelving a good deal of outmoded tradition, adding some effective "business," with actors playing their roles naturally, yet with enough of the lines' dignity to satisfy the sticklers. Tightness of the cast at the beginning wore off, and the play's meaning came vividly alive, even curtains and drapes with judicious lightings serving to outline the Dane's character.

Ovation for Players

Not even the grumbling, shrieking phonograph which provided incidental music marred the performance for the audience, which, at the end, rose and gave the players an ovation.

Alfred Ryder's Hamlet is young enough, with fire and sensitiveness and the ability to be direfully hurt, and mature enough to bring brooding sorrow to the role. Indeed, Ryder gives color and life to the Dane's varying moods, not omitting the sly and mostly bitter humor, his portrayal growing in power and fire with its advance.

Innovations include Ophelia kneeling before a shrine during the famed soliloquy, brief but passionately tender scenes between Hamlet and Ophelia, and

Hamlet's embrace of his mother in the bed chamber scene. All possible humor, too, is brought forth.

Every character, to the humblest, is well thought out. Arthur O'Connell's Polonius is richly mellow, beautiful Carol Goodner's Queen is delicately feminine. Joseph Holland is forceful as the King. Virginia McDowell's Ophelia is hauntingly lovely, endlessly appealing. Lee Payant's Laertes manly and sympathetic, and David Lewis' Horatio finely upstanding. Carl Don's gravedigger is jauntily humorous; and all the other roles are satisfactorily played.

G. K.

Streamlined 'Macbeth' P.H. Offered on Ebell Stage

BY PHILIP K. SCHEUER

The era of strolling players was revived briefly when the Margaret Webster Shakespeare Company rolled into town and the Wilshire Ebell Theater last night, to give a performance of "Macbeth." The troupe will tarry this evening, present its "Hamlet," and travel on.

The play last night was in the streamlined tradition established by Miss Webster for the Maurice Evans "Hamlet" and other works of the Bard. Two of its five acts preceded the intermission; three followed. The streamlining, I am told, is for the benefit of students and other impatient moderns. The play keeps moving, physically.

Handy Prep Course

And, perhaps as the inevitable corollary, the effect was that of a quick run-through, of "this is how it will be when you see it really staged, thus and thus and so and so." It was not so much theater as an illustrated text of theater . . . Shakespeare as a mobile unit—but without the blitzkrieg.

The acting ranged from fair to good; most of the principals, at any rate, made themselves heard. But neither Macbeth nor his missus attained the high and terrible authority of incarnadined evil; they were stumbling plotters, as Shakespeare intended, but with the emphasis on the stumble and not the plotting.

Cumulative Scenes

The "first" act came together, coalesced, for moments after the murder of Duncan. In the "second," up to the time of my forced leave-taking, the spark ignited

again following Macbeth's defiance of Banquo's Ghost at the feast. I imagine it blazed fairly steadily from there to the curtain.

The audience responded with its attention. Its only outward manifestations took the form of scattered titters at the cackling sound of the porter's maunders. There was, too, an appreciative chuckle at the murderer's description of how he dispatched Banquo, and Macbeth's "Thou art the best o' the cut-throats."

The settings were managed mostly with curtains, drapes and more curtains; props were few. The predominating tone was murky gray, with some reds and blues among the costumes. On the whole, the decor served the purpose. So did the music—recorded.

Capable Delivery

Joseph Holland made his Macbeth businesslike. There was no room for nuances of inflection, either for him or the others. But he read his part well. Arthur O'Connell seemed to me a likable and proficient Banquo. I did not see and hear enough of Alfred

Producer Here P.H. to Take Charge of Ebell Plays

Margaret Webster has flown here to take personal charge of the presentations of "Macbeth" and "Hamlet," which her Shakespeare company will present in Wilshire Ebell Theater tonight and tomorrow night, respectively.

Miss Webster, whose brilliant Broadway Shakespearean productions have made theatrical history during the past decade, was not with her company during its southern and southwestern tour, during which sold-out houses seemed to justify her belief in the need for a touring group functioning on the repertory plan.

Tonight's Macbeth will be Joseph Holland, with Carol Goodner as Lady Macbeth, and Alfred Ryder, Arthur O'Connell, David Lewis, Virginia McDowell and John Edward Straub in support.

"Hamlet" will be played by Ryder tomorrow night, with Miss Goodner as the Queen, Holland as Claudius, Miss McDowell as Ophelia, O'Connell the Polonius and Straub as the Ghost.

Ryder's Malcolm to venture an opinion.

Carol Goodner showed the strength neither of face nor of bearing required for an ideal Lady Macbeth. Nevertheless, she, too, knew her lines, and she spoke them to the best of her ability.

David Lewis was the Macduff.

Message Dramas Fail as Box-Office Magnet

BY MARK BARRON

NEW YORK, Feb. 5 (AP)—A wise and very successful playwright-actor, Willard Mack, once remarked that there are two subjects which are seldom successfully handled in the theater—plays about horse racing and plays with social significance.

Mack tried one about horse racing, his "Weather Clear, Track Fast," which was not a success. He never attempted one about social significance, certainly a worthy subject, but one which hardly ever leads to long lines at the box office.

That Tuneful Tinkle

Mack was interested in dramatic art for itself, but it sounded nicer to him when that box office cash register was playing a Gershwin tune.

Recently George S. Kaufman and Edna Ferber, two established dramatists who seldom write a failure, opened on Broadway a drama of deep and sympathetic social significance, "Bravo."

It told the story of a group of refugees from oppressed zones in Europe who were attempting to find a new way of liberty and life in free America. The play closed after only a few performances. The failure could not be charged to inept playwriting, yet it was a subject that did not appeal to a widespread audience.

Now Bernard Reines, a playwright making his first bow on Broadway, brings forth another play with a theme having far-reaching social significance, a story written with what is obviously a great deal of feeling on the subject on the part of the author. This one, "Forward the Heart," speaks both a story and a sermon with intense fervor.

Intent on Sermon

But the playwright is more concerned with getting his "message" across to the audience than he is in observing the rules of providing the audience with entertainment.

Reines tells the story, the development of the plot being frequently interrupted so the dramatist may deliver a "sermon," of a young white boy who returned from the war embittered, upset—and blind. He had lost his eyesight on Guadalcanal.

Returning to his very proper home in Boston, he finds, in his tragedy, that things are not what they seemed to be when he went away.

His mother, who has been

reared to do all the right things at the right time, is oversolicitous in her zeal to do everything for him. This irritates the blind veteran, who angrily insists he be treated as if he never had been away to war, as if his blindness does not exist.

Finds Understanding

The one person who understands him is Julie, his mother's maid, a young woman of rare intelligence and understanding. She has all the kindness and tact to make him feel his blindness is not a handicap or anything to be noticed. She calls upon him to "look" at the beautiful flowers in the garden, flowers which he cannot see, but which he can feel and smell.

Then when he tells her he loves her, she tells him gently a fact he has never suspected before. She tells him she is a Negro.

The young soldier's response is both automatic and typical of his upbringing; he berates her, claiming she deliberately deluded him. She, facing facts and being sensible, says their romance is impossible in the world as it is today. But, he pleads with her to stay with him, to marry him, for he truly loves her.

The arguments of convention, however, are more powerful and she goes away to save him from what she realizes would be an even deeper tragedy for him than his blindness.

Age-Old Problem

Reines presents here an age-old problem which has been faced in every nation where the color line has been a serious sociological problem. The weakness of his play is that he hasn't a single answer or suggestion of an answer for any of the problems he presents. It is a play as frustrated as is the theme he dwells upon.

The play does have the advantage of two fine performers in the leading roles of the blind soldier and the understanding Negro girl.

William Prince plays the blind soldier with a restrained skill which never allows his character to become one pleading for too much sympathy. And Mildred Joanne Smith, an unusually fine Negro actress, plays the part of the maid with a poignant quality which has marked her previous performances on Broadway.

Unique Group Offers Play

BY KATHERINE VON BLON

A unique enterprise is the Orchard Gables Repertory Theater, composed of a group of 30 young actors and actresses, who not only expound the community idea in theater but also in private life. They are ensconced in an old manse at the corner of Fountain and Wilcox Avenues in Hollywood, which houses the theater as well as the participants. Gregg B. Tallas, writer and film technical director, heads the group.

Dances Please

They are now offering an interesting version of Moliere's "Le Bourgeois Gentilhomme" (The Would-be Gentleman). It has been directed with adroitness by Mr. Tallas.

At times the play took on the lightness and lilt of measures of the dance. There were, by the way, several

dancing scenes which were not only eloquent but revealed a tempo which swept the production along at a spinning pace.

The Moliere dialogue is invariably rapid and extremely vivacious, and his barbs still remain priceless.

Jack Bunch was outstanding as the dancing master and also responsible for the clever choreography. Tony Loreo, as the nouveau riche bumpkin, won many laughs for his burlesquing of the part but failed to elicit the proper sympathy.

GELLER PLAYERS OFFER SATIRE ON HOLLYWOOD

BY KATHERINE VON BLON

"Joy to the World" by Allan Scott, emerged with something slightly deeper than the all-too-familiar satires on Hollywood. It was given a top production at the Geller Workshop, and was a West Coast premiere. Michael Hopkins' direction was keenly keyed to the more or less spontaneous gaiety of the piece. Johnstone White deserves a bow for his smart settings.

All the familiar figures of the typical studio are faithfully represented. Alexander Soren's rather lavish office at Atlas-Continental Pictures furnishes the background for the motley array of strange characters. Soren is a confirmed egomaniac.

Girl Offers Advice

When Ann Wood, a pretty girl from, of all things, the research department, attempts to show him the error of his ways not only about love but about his picture-making, he is first offended then intrigued.

Ann is an idealist, and almost convinces Alexander that he possesses the same quality, but not quite. There is a documentary film, that he has long wanted to produce, but the powers that be in the head office are against it. So, led on by false promises from the head of the board, he compromises and agrees to make a picture which he knows will neither be a credit to the industry nor to himself.

Ann is furious, and decides to drop him completely. He has qualms, for he soon realizes that the board will never let him make the documentary film, that the promises are so thrown to his ego.

Then rebellion sets in, and he receives his congee from the studio. But as so often happens in this zany town, he is immediately offered the same position with Sam Blumenfeld, an old associate against whom Alexander had a long treasured grudge. The plot-

ting is fairly ingenious, and the scenes well spiced for comedy.

Cast Appraised

Alan Wells gave a brilliant performance as Alexander Soren. Jill Stewart proved herself a resourceful young actress as Ann Wood. Roy Hanson was colorful and compelling. As Sam Blumenfeld, Ben Cameron won applause. Alfred Croce contributed a moving scene. William Keene's performance revealed humorous dynamite. Richard Winn has warmth.

Playing the star, Juanita Jarrell was stunningly in character. Others who impressed were Wayman Kyler, Kathleen Hughes, Carmen Hawley, Lloyd Logan, Arthur Fields and Joseph Keating.